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## ALMA GLUCK WARNS AGAINST EVILS OF STUDY LIFE ABROAD

American Soprano, Back from European Sojourn, Endorses John C. Freund's Propaganda Regarding Indiscriminate Exportation of Our Young Girls to Imbibe "Artistic Atmosphere" — Student Pensions Breeding Places of Vice, Says Singer

"I'VE come back from my European stay more convinced than ever that the place for American vocal students to get their training is America." The speaker was Alma Gluck, and the soprano's dark eyes flashed with the intensity of her convictions. "We send our boys and girls abroad to absorb artistic atmosphere," she continued, "but do you know in what sort of atmosphere we find them? They are living in *pensions* that are breeding places of vice and filth of the worst sort—*pensions* where the students' leisure time is given up chiefly to 'swapping' lies and exchanging bedfellows. The American girls abroad I regard as my sisters, and my heart aches for them when I see the life into which they have drifted.

"With instrumental students it is not quite so bad, for they have to practise four or five hours a day and don't have time to get into much mischief. But the vocal students cannot possibly sing more than a couple of hours a day, and that leaves them idle and open to bad influences.

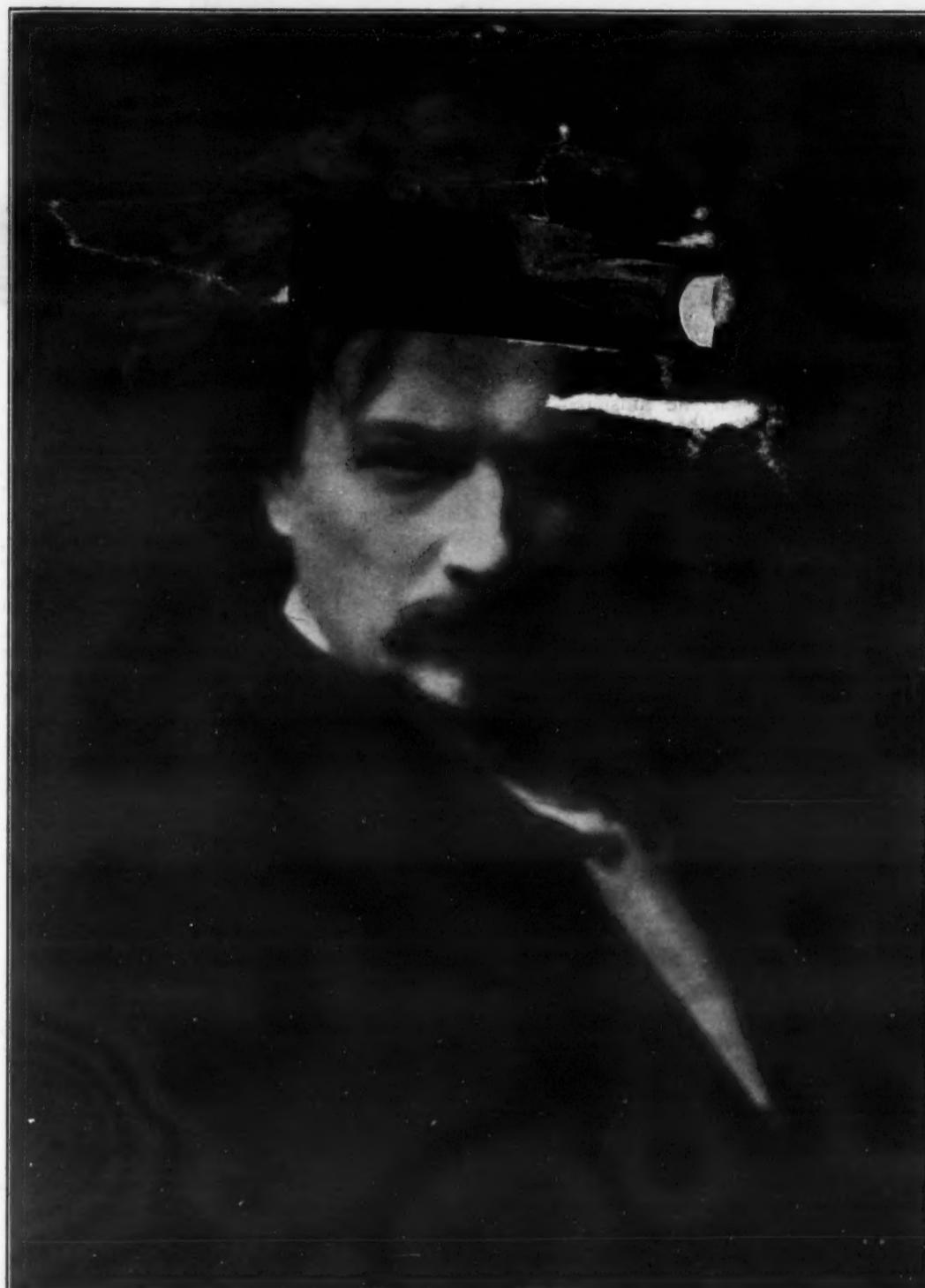
"Then there are the charlatan teachers abroad. There are possibly ten voice teachers over there who are capable and conscientious, but the *others!* Do you know what idea the Europeans have of Americans? Either they believe that our cities are full of Indians, brandishing their tomahawks, or else they form their opinions from the Yankee tourists that they see in Europe. I mean the extreme *nouveaux riches*, the blatant tourists whose money hasn't been in the family long enough for it to do its cultural work. Believing that most Americans are like this type, the Europeans see no reason why they shouldn't rifle the Americans' pockets. Thus when the American girl comes home from European study her purse is empty and so is her life. She has become a hardened, cynical shadow of the girl that went over there full of hope.

### Approves Mr. Freund's Campaign

"Mr. Freund is doing a fine work in his campaign of warning to American parents as to the perils of our music students abroad. I believe the time is soon coming when our fathers and mothers will see the danger of sending their children over there—for they *are* children. Mind you, I quite approve of our young people going to Europe for further training when they are finished singers. But I do not believe in any girl beginning vocal study until she is eighteen. The early musical preparation, yes; but not the actual voice training.

"Now, if the girl has studied for four or five years in America she will be twenty-three or twenty-four by the time she is a finished singer and is ready to go to Europe for experience. Provided that she has studied singing seriously, she will be a serious woman by the time she goes abroad and will thus be able to see things with a broader vision and to take care of herself. But if you send her to Europe at eighteen or nineteen she will be at the plastic age when the experiment is a mighty dangerous one for her soul."

Miss Gluck's thesis as to the method of a girl's music study is that it should be



—Photo copyright by Arnold Genthe, N. Y.



Ignace Jan Paderewski, the Distinguished Polish Pianist, Who, in Spite of Much Adverse Criticism This Season, Still Retains a Firm Hold Upon the Music-Loving Public. (See Page 22)

### NEW OPERA NEXT WEEK

#### "L'Amore dei Tre Re" to Have Metropolitan Première January 2

"L'Amore dei tre Re" ("Love of the Three Kings"), a tragic poem by the eminent Italian poet-dramatist, Sem Benelli, set to music by the young Italian composer, Italo Montemezzi, which was produced with success last Winter at the Scala in Milan, will be presented for the first time in America by Mr. Gatti-Casazza at the Metropolitan Opera House on Friday evening of next week, January 2, under the direction of Arturo Toscanini.

Mr. Benelli is a conspicuous figure in the Italian literature of the day. Mr. Montemezzi was comparatively unknown until the production of "L'Amore dei tre Re," which this season is being given in fifteen different theaters in Italy and Spain. It is a love story with the scene laid in medieval Italy during a period of barbarian occupation. The picturesque setting was painted by Mario Sala, of Milan. The cast in detail will be as follows:

Archibaldo, an aged and blind baron, who for forty years as an invader has ruled Altura, Adamo Didur; Manfredo, his son and the husband of Fiora, Pasquale Amato; Avito, the Italian heir to the principality, dethroned by the invaders and the childhood sweetheart of Fiora, Mr. Ferrario-Fontana (his New York débüt); Fiora, Lucrezia Bori; Flaminio, a retainer, Angelo Badia; an attendant, Jeannie Mapbourg; a young girl, Sophie Braslau; an old woman, Maria Duchêne; a youth, Pietro Audisio.

Weingartner Reported Re-engaged for Berlin Opera

(By Cable to MUSICAL AMERICA)

BERLIN, Dec. 18.—It is reported here that Felix Weingartner has been re-engaged as conductor at the Berlin Royal Opera. This means that the conductor and the management of the opera house have agreed to forget their differences. For several years Weingartner has been kept by court decree from appearing in public as conductor in Berlin.

O. P. JACOB.

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## HARD MUSIC SEASON FOR PACIFIC COAST

### Prophecy of L. E. Behymer, Who Urges Clubs to Unite for Better Conditions

THAT the business depression of the United States will find a counterpart in the musical depression of the Pacific Coast is affirmed in a statement of L. E. Behymer, the prominent Los Angeles manager, in response to a request from MUSICAL AMERICA for an analysis of musical conditions in that section.

"I believe the year of 1913 will go down in the musical history of the Pacific Coast as the period of transition," declares Mr. Behymer, "and at the same time as the hardest musical year that teachers, artists, managers and the public have ever known. There are many reasons why these changes should come about, and why 1913 has been so full of disappointments. We would probably consider those reasons under the following heads:

Over production.  
Many of the theaters and halls throughout the Southwest being turned over to moving pictures and cheap vaudeville.  
An increase of local musical societies.  
A general cheapening of admission fees to concerts.  
A change for the better, with local clubs increasing their artists from cheaper values to higher values, and over-estimating their drawing power.  
A decrease in the personal work of club members.

"The first subject, over-production, can only be blamed upon the Eastern or European manager. It seems as though such managers believe that the Golden West has nothing but a shower of twenty-dollar gold pieces awaiting every artist, known or unknown, that they may send westward. Take, for example, the coming of Harold Bauer to the Pacific Coast, the middle of November, and the leaving of the Pacific Coast by Josef Hofmann the first of February, a period of eighty-one days.

"During that time Mr. Bauer, Mme. Teresa Carreño, Mrs. Fannie Bloomfield Zeisler, Wilhelm Bachaus, Mr. Hofmann, Ignace Paderewski have traveled the entire length of the Pacific Coast and between them have played about eighty-six concerts—an average of one a day, and in one instance, in Los Angeles, within ten days, Bachaus, Hofmann and Paderewski are presented, which means not only financial suicide to the local manager, but piano-music indigestion to the patrons, as well as a criticism from the Eastern managers that the Pacific Coast is 'no good.' And still every local manager is protesting against such overcrowding.

### Prohibitive Rentals

"The increased demand for moving pictures, feature films and vaudeville in most all of the Western cities has caused many of the theaters and halls that have been open to the concert management and to local clubs at reasonable rentals either to give over such theaters and halls to the more remunerative picture and vaudeville field or to increase their rentals to such a figure that it became prohibitive to the local manager or club to conduct musical events.

"In many instances the largest and best theaters have given to the Orpheum circuit, or similar vaudeville wheels, four afternoons and nights out of their weeks, leaving the three remaining nights open for the combination traveling attractions, local rentals and concerts. A neighboring city would devote the other three nights of the week to a similar vaudeville enterprise, making the available nights for musical attractions so few and far between, with lengthy jumps or doubling back, that the instrumentalist or vocalist refused to be railroaded that way, and consequently many dates were lost.

"For the third item an increase of local musical societies applies to a very com-

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## THE CONDUCTOR—A MAN WITH A DOUBLE PERSONALITY



Alfred Szendrei in Action—Scherzando



That Phrase



What Are You Waiting For?

By ALFRED SZENDREI

**A**UDIENCES are not supposed to see an actor's back; nor are they supposed to see a conductor's face; this is probably why so few people realize that the art of acting and the art of conducting are very closely related and, after all, rely for their effects on one and the same factor, the artist's gift of self-expression or let us say histrionism.

A conductor acts before two audiences; one behind his back, which pays little conscious attention to him and another audience which occupies the orchestra pit and the stage: musicians, singers, chorus, ballet. A conductor should practically ignore the first audience; some masters of the baton have acquired a certain degree of popularity by casting adoring glances upon fair theater-goers while conducting, leading the pulchritudinous ones to believe that they drew inspiration from them, but real critics very rarely spend any time at concerts at which such charming conductors officiate.

Beating the tempi is the least important of a conductor's duty; a huge metronome properly wound up and slowing down or

speeding as the score required, could perform that service very satisfactorily. A conductor is expected to do more than "chase the flies from the musicians' bald pates," as a fond mother once explained to her questioning child. He must enact with head, shoulders and arms the whole tragedy or comedy upon which the opera is based. His facial expression and his gestures must convince the audience which faces him of the reality of the drama. Through his histrionism, musicians, singers and dancers must be convinced of the fact that they are truly a component part of the marvelous ensemble which is giving concrete form to the composer's dream.

In the orchestra pit as much as on the stage one must be convincing. There are two pitfalls to be avoided, under-acting and over-acting. A stage lover who would draw out his declaration some twelve feet away from "the object of his flame," with his hands in his pockets and possibly a cigarette in the corner of his mouth, could hardly expect to convince his audience, even if the unfortunate leading lady he is scheduled to seduce fell into his arms according to schedule. Likewise an apathetic conductor very soon gives his audience the

feeling that nothing they do or don't do matters very much. They go through the performance with only the minimum of effort.

Take, on the other hand, the stormy stage lover who falls on his knees, rolling terrible eyes, pounds himself over the cardiac region and is lavish in so-called oratorical effects. Whom does he convince? No one besides his appointed victim in the play. The first lover made us yawn; this one makes us giggle or possibly swear. The temptation to over-conduct is very hard to resist. Caught by the emotional tide that surges in him, a conductor may indulge in an orgy of gestures which simply bewilders the orchestral and choral elements he is leading, when it does not induce in them a fit of mild mirth. Besides, when carried away by his feelings the over-enthusiastic conductor loses control of his audience. Finally if his conducting is a continuous climax his repertoire of motions is exhausted when it comes to urging orchestra and singers on to a real powerful climax. His infuriated eyes and arms have threatened them so often that they no longer take such comminatory signals seriously.

In the conductor's chair one must de-

velop a double personality: one all fire, one all mechanical. However deeply a conductor may be affected by the score he helps to perform he must avoid all departures from the sign language which his audience has in the course of rehearsals learned to understand. The less energy they spend translating his wishes into tones the better the tones will sound.

I said at first that a conductor should pay no attention to the audience behind his back; that does not mean that he is without influence upon the opera-goer. The man who over-conducts can to a great extent contribute to the failure of a performance; by his frenzied gesticulation he becomes a sort of storm center that interferes with the music lovers' peaceful, artistic enjoyment of the work performed.

The aim of a conductor should be to fit in so well with the whole performance that he would pass absolutely unnoticed and at the same time fulfill the part of a throbbing heart, invisible, but communicating the powerful rhythm born in the composer's brain to every human being in the theater from the last member of the chorus to the most obscure spectator in the topmost gallery.



Keeping the Brass Down



Preparing for the Climax



The Climax

### DENIAL FROM METROPOLITAN

Reports of \$500,000 Alterations to Building Declared Baseless

In answer to reports that the Metropolitan Opera Company had definitely decided not to erect a new opera house but intended to alter the front of the present building at Broadway and Thirty-ninth street, at an expense of \$500,000, the following statement was issued from the offices of the company on December 21:

"Otto H. Kahn, chairman of the Board of Directors of the Metropolitan Opera Company, says that the published reports as to alterations to the Metropolitan Opera House are without foundation. Consideration has been given to the question of the desirability and practicability of certain minor modifications, but these only concern the inside of the house."

"Moreover, nothing whatever has been as yet decided either on the part of the Metropolitan Opera Company as to whether it would recommend such modifications if found practicable or on the part of the owners of the house, the Metropolitan Opera Real Estate Company, as to

whether they would desire them to be made."

### Sustain Veto of San Francisco's Municipal Opera Project

SAN FRANCISCO, Dec. 20.—By a vote of fourteen to three, the Board of Supervisors to-day sustained Mayor Rolph's veto of the ordinance authorizing an \$850,000 municipal opera house, the money for which was to have been raised by private subscription. The Board agrees with the Mayor that the clause giving the subscribers and their heirs and assigns perpetual rights to boxes and choice seats was undemocratic.

### Would Abandon "First-Night" Criticisms

PARIS, Dec. 20.—The proposal of a number of writers on dramatic subjects to abandon the custom of criticizing plays at "first nights" has aroused the opposition of dramatic authors who contend that in these days the public wants quick information. The idea of the critics in question is to publish dramatic criticisms only once a week, on Saturday or Sunday. It is not regarded as likely that the music critics will adopt the plan.

### L. M. RUBEN'S PLANS

#### Veteran Musical Manager Opens Offices in New York

Announcement is made of the permanent return to New York of L. M. Ruben, the musical manager, who has established his office at No. 15 East Fortieth street.

For a number of years Mr. Ruben has been identified with important enterprises in the concert field. During a period of fifteen years he was business manager for the Metropolitan Opera Company under the régime of Henry E. Abbey and Maurice Grau, previous to which he was the representative of many famous artists who visited the United States. During the past four years he was located in Montreal where he directed musical enterprises and managed the concerts of visiting artists, but found that city unprofitable in a musical sense.

Mr. Ruben opened a musical bureau in New York some thirty years ago, when concert enterprises were less a matter of business and were conducted on different lines. He has profited by experience, and with the progress which times have made

in the musical world, he will devote his work to the exploitation of American, as well as foreign artists of established reputation.

### Elman Arrives; Not a Success as a Singer

Mischa Elman, the violinist, reached New York on December 19, for his tour of America, which is to be followed by a tour of Australia. Mr. Elman occupied a stateroom on the *Lusitania* adjoining that of J. Pierpont Morgan, and says that the financier complained that he did not get a single night's full sleep during the trip on account of Elman's musical habits. On one occasion Mr. Elman so annoyed the financier by singing in his room that the latter banged on the violinist's door and said: "Can't you sing in more than one key?" Elman also sat at the next table to the financier in the dining-room and hummed to himself during meals, notwithstanding black looks.

Munich has honored two of its late conductors, Levi and Mottl, by naming a street after each.

## ALMA GLUCK WARNS AGAINST EVILS OF STUDY LIFE ABROAD

[Continued from page 1]

centered about the home. "It is nonsense to believe that to be a great artist a girl must run the gamut of the passions as they are found in one of these foreign music centers. If the sanctity of the home is kept around her, she may be not only a great artist but a fine example of womanhood. Take Mme. Sembrich, for instance, with whom I've been studying during my stay abroad. Is Mme. Sembrich any the less a great artist because she is a noble woman? And don't forget that she gained her vocal training under the guidance of her own family.

"We send our girls abroad so that they may find an artistic atmosphere, but artistic atmosphere is something that lies within us—we don't need to go abroad for it. A girl may create artistic atmosphere right in her own home, no matter what kind of a home it may be, provided that she has this quality in her own soul. The trouble is that we set aside the money for a girl's vocal education, hand her over to a teacher, supposedly competent, and then expect this teacher to do the rest. Even if he is capable he can't get results unless the girl has talent and perseverance and, above all, unless she has this artistic atmosphere in her heart.

### Inspiration In America

"We seem to think that our young musicians must view the grandeur of Europe in order to get inspiration, but we have beauties in America that are just as inspiring. Why cannot American students get inspiration from such a scenic gem as our Lake George, which is quite as beautiful as Lago Maggiore, the only European lake with which I would compare it. Perhaps it is not the inspiration of Maggiore which they seek, but that of the white wine which they sip on some Italian *loggia*.

"And why need they go to Europe to hear good music. After you've heard the music over there and then think of our feast of operas, symphonic music and recitals, you can begin justly to classify the music of Europe and America. I would place in the first class the music of America alone. Between it and European music there is so wide a gap that I would not have a second class at all. In the third class I would place the best music of Europe, with the rest trailing along behind from the fourth class until the lowest.

"With such musical advantages there is no reason why our pupils need go abroad. It is admitted that we have fine teachers here, but I believe that the government should subsidize a series of conservatories in various centers. That is, a student may not find sufficiently skilled teachers in her own town, but the government should endow a conservatory in the central city of each community so that the student from the neighboring towns may go there for study and still be under the guiding influence of the home."

Such is Miss Gluck's analysis of this perplexing problem and her message may bring the greater hope to our students in that she is another American who has won success with training gained entirely at

## With Alma Gluck, Popular American Soprano, During Sojourn Abroad



Photo by Mishkin.

With Alma Gluck During a Mountain-Climbing Expedition in Switzerland: Above, Miss Gluck (Left) with Mme. Sembrich (Third from Left) and Some Friends Near Lauzanne. Below, Left, the Two Noted Sopranos Armed with Alpenstock. Right, Miss Gluck and a Bovine Acquaintance. Oval Portrait, Alma Gluck as She Appears to Her Audiences

piano tones issuing from the living room soon revealed Miss Gluck's presence. When Ruby, the Polish maid, had called in one of Miss Gluck's relatives as interpreter, the visitor was readily admitted to the music room, while the soprano and accompanist, Arthur Rubinstein, suspended rehearsals long enough for a brief chat.

### Opera Still Lures Her

Miss Gluck thereupon admitted that, despite her secure position in the concert field, the opera stage still allures her. "Director Salignac of the opera at Nice," so she related, "believes that I have the mak-

ing of an orchestra of amateurs, but after I had heard them play, and especially the accompaniment to my 'Carmen' aria, I declared that it was not an orchestra for which they needed to apologize, but one of which they might be proud.

"The next day Mr. Bird, of Mr. Schwab's staff, took us through the Bethlehem mills, with their 14,000 workmen. It was like going through hell—what with the blazing furnaces, the babel of noises, and the men

all grimy, toiling away at huge guns. As I watched them Mr. Bird asked:

"Do you realize that many of these men played in the orchestra that accompanied you last night?" So deeply did it impress me that I found myself weeping. Here were men of the most rigorous daily toil who had such a love for music that they not only wanted to hear the best music, but participated in it themselves. That is the height of art."

K. S. C.

### CENTURY OPERA EXTENSION

#### How the Plan to Give Performances in Philadelphia Will Work Out

Further elucidation of the plan of the Century Opera Company to extend its operations to Philadelphia next season was made this week by Milton Aborn, co-manager of the Century with his brother, Sargent Aborn.

"The working out of the scheme will not at all prejudice the interests of the Century Opera House, but will advance them," said Mr. Aborn. "Instead of making the task twice as hard, it will make it twice as easy. Say, for instance, that one company is giving a performance this week in New York of 'Aida' and another in Philadelphia of 'Faust.' Now, we can bring the Philadelphia company to New York and send the New York company to Philadelphia the following week, and each company will be ready for the second week with very little rehearsing."

"Under the present plan the New York company would have to be rehearsing 'Faust' while it was presenting 'Aida,' and the new plan will relieve every one of this strain, with most of our energy concentrated on the opera that is being presented, because there are two weeks to rehearse a new opera instead of one. We do not expect to extend to any other city than Philadelphia next season, but will confine our work to New York and that city."

#### \$200,000 Christmas Gift to Laura Maverick

As a result of the heavy increase of land values in Texas Laura Maverick, the contralto, has just been the recipient of a Christmas gift of \$200,000 from her father, William Maverick, the San Antonio millionaire and cattle king. It is Mr. Maverick's annual custom to divide a large sum among his five children at Christmas, and owing to an unusually prosperous year it amounts to a million dollars this Winter. The singer has gone South to receive the gift and was obliged to cancel several engagements with the Russian Symphony Orchestra in consequence.

Miss Maverick's husband, Carl Hahn, the cellist, is now confined to his bed with pneumonia.

#### Century Opera's "Carmen" Disappointing

Barring the tragic delivery of the "Card Song" in Act III by Kathleen Howard and the excellent conducting of Alfred Szendrei the presentation of Bizet's "Carmen" by the Century Opera Company on Tuesday evening was of an exceedingly disappointing character. Miss Howard's conception of Carmen is doubtless original in conception. It is not essentially bad nor is it seductive. Neither did Mr. Kingston's Don José, Mr. Chalmers's Escamillo, Mr. Kaufman's Zuniga or Miss Palmer's Micaela have distinction, though the last-named singer was much applauded after her third act aria.

A. W. K.

### Pithy Paragraphs from Alma Gluck's Thesis

"They (American students abroad) are living in pensions where the students' leisure time is given up chiefly to 'swapping' lies and exchanging bed-fellows."  
"Mr. Freund is doing fine work in his campaign of warning to American parents as to the perils of our music students abroad."  
"When an American girl comes home from European study her purse is empty and so is her life."  
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"Why cannot American students get inspiration from such a scenic gem as our Lake George, which is quite as beautiful as Lago Maggiore."

home and whose art has now been further amplified abroad after she had won established fame as an artist. "My study with Mme. Sembrich was infinitely varied," related Miss Gluck, "for I was with her all day long, singing, walking, mountain climbing, studying opera roles and songs, reading literature—everything to make the well-rounded artist."

This discourse of Miss Gluck occupied part of last Saturday morning in Mt. Vernon, N. Y., at the house which the singer has bought for her sister, who, declares Miss Gluck, "has been both father and mother to me." With the shutters closed and some laborers working on a new water main decreed by the singer, the house looked not yet inhabited, but pearly so-

ing of a leading operatic actress, as well as singer, and he wanted me to spend a year at his opera house and absorb his rare dramatic training. One can scarcely afford to tear a year off one's calendar for the purpose of study, when the concert work is calling, especially as I've just spent some nine months in study with Mme. Sembrich. However, the opera has many allurements, while the concert life is sheer 'plugging away' at hard work.

"One of my most valuable experiences," pursued the soprano, "was my singing in Bethlehem and Easton with Charles M. Schwab's unique Lehigh Valley Symphony Orchestra, composed of his steel workers. Mr. Weingartner, their conductor, begged my indulgence before the rehearsal, as it

## NEW "WALKÜRE" SCENERY SHOWN AT THE METROPOLITAN

Settings of Marked Beauty Furnish Background for a Memorable Performance—Gadski Returns to the Company as "Brünnhilde"—"Rosenkavalier" Repeated—Destinn, Caruso and Scotti in a notably Fine "Tosca."

No more deeply affecting, picturesque or smoothly executed performance of the "Walküre" than the first of this season given at the Metropolitan Opera House last Saturday afternoon has been witnessed in this city during the last three or four years. It was marked by a perfect functioning of all contributing factors, finely balanced in its musical aspects, pulsating with dramatic life, exquisitely nuanced. There are occasions on which one can practically foretell the general quality of the representation from that of its opening. The present was one of these and the thrilling delivery of the introductory storm music seemed prophetic of the level to be attained and maintained throughout the three acts, surcharged as it was with a sort of artistic ozone.

The audience was of great size and it gave vent to the heartiest kind of enthusiasm after every act, while shortly after the opening of the second there were some inclined to forget their Wagnerian discretion so far as to break in upon the music with applause. A performance such as last Saturday's would under any circumstances be a notable event. But it took on a tinge of added distinction by virtue of the return for the season of Mme. Gadski and the disclosure of two further sets of the new scenic investiture which Mr. Gatti has provided for the Nibelungen dramas.

These novel settings affect each of the three acts, but as the Rock of the Valkyries was described in connection with the first performance of "Siegfried," comment on the third act is uncalled for at present. *Hunding's* dwelling in the first scene does not occupy the full height of the stage as was formerly the case. Above the thatched roof may be seen the topmost branches of the sword-bearing ash tree as well as those of several other trees of the forest closely commingled in the darkness. And the moonlight which later floods the interior of the hut is to be noted for some time previous above it. The "entrance of Spring" is far more convincingly managed than formerly. Huge, unwieldy doors do not fly open without reason. Bearskin hangings have taken their place and these, loosened by the tempest, fall quite naturally when touched by a gust of Spring wind that sets bushes and foliage quivering in the moonlight without. It is a picture at once realistic and poetic.

### Beauty of Second Act Scene

The first view of the rocky heights of the second act elicited a spontaneous burst of applause. Certainly the new setting is doubly welcome after the grotesque abomination which has served for two years. As a stage picture it is of surpassing beauty—towering, rocky, snow-covered Alpine heights, with purple clouds resting immobile upon a threatening peak in the foreground. The general color scheme is not unsuggestive of Maxfield Parrish. Sticklers for topographic realism may resent the transposition of the Bernese Oberland to the Rhine country but the general public is not likely to allow such considerations to affect the pleasure that this scene will unquestionably afford. The descent of murky thunderclouds was more convincingly and more skillfully contrived than we have yet noted in any "Walküre" performance and the scurrying drifts in the third act were equally fine. One is pleased to note that the management has substituted illuminated ribbon flames in the magic fire scene for the customary torches.

At no time this season has Mr. Hertz thrown himself with more heart and whole-souled devotion into the reading of any Wagnerian score; at no time has his orchestra played with greater elasticity, greater polish, greater tonal beauty. The "Todesverkündigung," the tremendous scene of *Wotan* and *Brünnhilde* in the last act, the storm prelude and love scene of the first were unforgettable. The Princess of Wittgenstein wrote to Wagner after Liszt had played her the newly completed first act of this drama that this scene was "beautiful, like eternity, like earth and heaven." Never could these words have been more applicable than last week.

Happily the scene was well sung too. Mme. Fremstad, whose *Sieglinde* has never been more profoundly moving or plastically beautiful, was in vastly better voice than at any previous time this season. Indeed, her singing throughout the afternoon afforded her army of admirers keen de-

light. Mr. Urlus's *Siegmund* was a dramatically praiseworthy impersonation, though fewer extended arm motions would be desirable. While there were moments of throatiness in his singing and though his delivery of the love song was far from impeccable, he too seemed happier vocally than on several previous occasions this season. Mr. Ruydsdal put to his credit the best *Hunding* of his New York career, emphasizing the gloomy warrior's savagery with notable effect. The *Wotan* of Carl Braun, magnificent in its vocal features,

### METROPOLITAN OPERA CALENDAR

**Wednesday Evening, December 24**—Wagner's "Tristan und Isolde" (first time this season); Mmes. Fremstad, Ober; Messrs. Urlus, Well, Braun. Conductor, Mr. Toscanini.

**Thursday Evening, December 25**—Ponchielli's "La Gioconda"; Mmes. Destinn, Ober; Messrs. Caruso, Amato, De Segurola. Conductor, Mr. Toscanini.

**Friday Afternoon, December 26**—Humperdinck's "Hänsel und Gretel"; Mmes. Alten, Mattfeld, Sparkes, Braslau; Messrs. Reiss, Leonhardt. Conductor, Mr. Morgenstern.

**Friday Evening, December 26**—Wagner's "Siegfried"; Mmes. Gadski, Matzenauer; Messrs. Urlus, Reiss, Goritz, Griswold. Conductor, Mr. Hertz.

**Saturday Afternoon, December 27**—Puccini's "La Bohème"; Miss Farrar, Mme. Alten; Messrs. Cristalli, Gilly, Didur, De Segurola. Conductor, Mr. Polacco.

**Saturday Evening, December 27**—Verdi's "Aida"; Mmes. Destinn, Ober; Messrs. Martinelli, Amato, Rothier. Conductor, Mr. Toscanini.

**Monday Evening, December 29**—Strauss's "Der Rosenkavalier"; Mmes. Hempel, Ober, Case, Fornia, Mattfeld; Messrs. Jörn, Goritz, Reiss, Well, Schlegel. Conductor, Mr. Hertz.

**Wednesday Evening, December 31**—Massenet's "Manon"; Miss Farrar, Mme. Duchêne; Messrs. Caruso, Gilly, Rothier, De Segurola. Conductor, Mr. Toscanini.

**Thursday Afternoon, January 1**—Wagner's "Parsifal"; Mme. Fremstad; Messrs. Jörn, Well, Goritz, Braun. Conductor, Mr. Hertz.

**Thursday Evening, January 1**—Verdi's "La Traviata"; Mme. Hempel; Messrs. Cristalli, Amato. Conductor, Mr. Polacco.

**Friday Evening, January 2**—Montemezzi's "L'Amore del Tre Re" (first performance in America); Miss Bori, Mmes. Maubourg, Braslau, Duchêne; Messrs. Didur, Amato, Ferrari-Fontana (his New York début), Bada. Conductor, Mr. Toscanini.

**Saturday Afternoon, January 3**—Ponchielli's "La Gioconda"; Mmes. Destinn, Ober, Duchêne; Messrs. Caruso, Gilly, De Segurola. Conductor, Mr. Polacco.

**Saturday Evening, January 3**—Puccini's "Madama Butterfly" (benefit of the Barnard College Alumni Association); Miss Farrar, Mme. Fornia; Messrs. Martinelli, Scotti. Conductor, Mr. Toscanini.

was less tempestuously irascible than when it was first made known here. It is a convincing impersonation even though it suggests the infuriated mortal rather than the fate-ridden god. As Fricka Mme. Matzenauer had majesty and plenitude of voice. The Valkyrie brood was in the best of vocal condition.

### Ovation for Gadski

At the close of the second act Mme. Gadski received an ovation, curtain calls without number, flowers and wreaths galore. She deserved this tribute and more. Her *Brünnhilde* in this drama has always been one of her best achievements. Not even at her recent recital did her voice show to such advantage. The Valkyrie shout was brilliantly sung and in splendid contrast was the sustained style, the tonal warmth, the fullness of emotional expression in the message of death to *Siegmond*. And at the close of the exacting third act the artist was as fresh and unfatigued as at the opening of the second.

The second hearing of Strauss's "Rosenkavalier" on Thursday evening of last week was found to necessitate no readjustment of opinion as regards the quality of the music or the comedy. The audience was of good size though not quite as large as on the opening night, the farcical happenings again aroused an appreciable degree of mirth and there was much applause for the individual artists at each curtain. Mme. Ober and Mr. Goritz again took the lead as fun-makers, Mme. Hempel was again a figure of gracious dignity as the *Princess* while her singing was of the rarest beauty and Miss Case, as *Sophie*, sang even better than the previous week. The final trio once more created an overpowering impression and provoked an outburst of applause even before it was ended.

### A Noteworthy "Tosca"

Geraldine Farrar was to have sung the title rôle of "Tosca" on Friday evening, the 19th, but she was still ill and so Emmy Destinn took her place. From a vocal point of view, Miss Destinn's performance could hardly have been more impressive. Her singing was fraught with emotional intensity and always there was clear beauty of tone and vocalization. She sang the "Vissi d'Arte" so exquisitely as to arouse enthusiasm and acted the stabbing scene with such temperamental fire that at the close of the act she was called out again and again.

Caruso was the *Cavaradossi* for the first time this season. He was in admirable voice and thunderous applause followed his "E Lucevan le Stelle." His was one of the most artistic and well-balanced performances that he has given this season.

But in many respects the most noteworthy part of the performance was contributed by Mr. Scotti. There is no escaping the power of his terrifyingly grim and realistic portrayal of *Scarpia*, and last week the picture seemed even more the perfect work of art than usual. His acting of it is polished to the "nth" degree and he sang the music with a quality of tone and a discretion that some artists with bigger voices might envy.

The minor parts were in the capable hands of Rossi, Pini-Corsi, Bada, Begue and Ananian.

Mr. Toscanini conducted a performance that was one of the best that the Metropolitan company has given in years. The *mise-en-scène* was notably fine.

### "Magic Flute" Repeated

Last Monday evening's repetition of the "Magic Flute" served to bring forward for the first time this season Mme. Gadski in the rôle of *Pamina* and Mr. Jörn in that of *Tamino*. The soprano, always a delightful exponent of the character, was in lovely voice and was for the most part successful in coping with the cruelly high notes of the "Ach, ich Fühl Es" aria. Her work during all the rest of the evening was a rare delight. Mr. Jörn was likewise in good form and his singing gave pleasure even though his general vocal style is not such as makes the ideal Mozart singer. The remainder of the cast was as before, Mme. Hempel, the brilliant-voiced *Queen*, Mr. Braun, the noble *Sarastro* and Mr. Goritz, the imimitably droll *Papageno* carrying off chief honors.

In the repetition on Wednesday evening of last week of "Cavalleria Rusticana" and "Pagliacci," there were no new features of importance. Both operas were admirably sung and, as Caruso was the *Canio* in the Leoncavallo work, there was naturally an audience of characteristic Caruso dimensions and enthusiasm. Miss Destinn was a forcefully dramatic *Santuzza*, Mr. Cristalli an earnest and effective *Turridu* and Mr. Gilly an admirable *Alfio* in the Mascagni work, and Mr. Caruso's principal associates were Miss Bori, a captivating *Nedda*, and Mr. Amato a noble-voiced *Tonio*. Mr. Polacco conducted both operas and for a musician of his calibre the task was but child's play.

### Margaret Wilson Gives Musicale for Cabinet

WASHINGTON, D. C., Dec. 18.—Following the Cabinet dinner given by President and Mrs. Wilson at the White House to-night was a musicale in which Margaret Wilson, eldest daughter of the President, and her friend, Anne Armstrong, took part. Miss Wilson, who prepared for the concert stage and has frequently sung for charity, was heard in songs by Grieg, Schubert and Thayer.

## SCHUMANN-HEINK SEEKS A DIVORCE

### Singer Begins Action in Chicago Against William Rapp—Desertion the Charge

CHICAGO, Dec. 22.—Mme. Ernestine Schumann-Heink, the grand opera star, today began an action in the Superior Court for a divorce from William Rapp, a lawyer and former Chicago newspaper man, who is now residing in New York. Mme. Schumann-Heink is a resident of Chicago at No. 3672 Michigan Boulevard. She was married to Mr. Rapp in this city on May 27, 1905. Desertion is the charge set forth in her petition, and it is said by friends of the contralto that Mr. Rapp will not contest the action.

Mme. Schumann-Heink's marriage to Mr. Rapp was her third matrimonial venture. Their differences, according to the singer's lawyer, Elias Mayer, were largely temperamental. They separated on or about December 10, 1911, when Mme. Schumann-Heink was residing in Caldwell, N. J.

It has been known for some time among her friends that the singer intended to seek a divorce. Much of the trouble between the two is said to have been caused by Mme. Schumann-Heink's love for her eight children by her first two marriages and indulgence in their whims, but this has been denied by the singer. Mr. Rapp is several years younger than his wife. Mme. Schumann-Heink says that her third marriage was also her last. Her other husbands died.

Mme. Schumann-Heink is at present at her home here making elaborate plans for her Christmas celebration with her children, all of whom are expected to be here for the day. There will be a brilliantly lighted Christmas tree. On Christmas night, Mme. Schumann-Heink will make her first appearance of the season with the Chicago company, singing *Azucena* in "Il Trovatore."

Mr. Rapp's father was editor-in-chief of the *Illinois Staats-Zeitung* when he died about six years ago.

### Big Fort Worth Audience for Schumann-Heink

FORT WORTH, TEX., Dec. 18.—Mme. Schumann-Heink, the great and glorious, appeared for the second time in Fort Worth on December 12 and Byers Opera House was packed from floor to roof. Even the stage was occupied by scores who could not secure seats elsewhere. There were delegations present from a number of smaller towns. The contralto was in brilliant condition and was rapturously applauded. The masterly accompaniments of Mrs. Katherine Hoffman and the dainty violin numbers by Nina Fletcher added to the audience's applause.

L. M. S.

### Singer Discharged from Bankruptcy

Charlotte Christine Nielsen-Lefler, a prominent singer, received a discharge from bankruptcy December 22 from Judge Hand in the United States District Court. She filed a voluntary petition on August 30 last, with liabilities at \$3,231 and no assets.



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## BOSTON REJOICES IN NEW CONTRALTO

**Margerita d'Alvarez a Momentous Acquisition of Opera Company—Ferrari-Fontana's Success in Diversified Roles—Tetrazzini Reappears in "Traviata" and Alice Nielsen in "Pagliacci"**

Bureau of Musical America,  
No. 120 Boylston Street,  
Boston, December 22, 1913.

**M**ME. MARGERITA D'ALVAREZ, descended from the Incas of Peru, is now famous hereabouts. Her third appearance of the season, in the performance of "Samson et Dalila," given on the evening of the 15th, has shown her to be indisputably one of the greatest contraltos to have visited this city in years. As the rôle of *Amneris* in "Aida" had given Mme. d'Alvarez her first real opportunity of showing her exceptional vocal and dramatic talent, the part of *Dalila* gave her still further opportunities in this direction, and it may be said that there has been only one *Dalila* to match her in this city in recent seasons—the *Dalila* of Jeanne Gerville-Réache.

A voice such as Mme. d'Alvarez's is ideal for this part, and in dramatic action she surprised those who admired her most in previous performances.

Other features of this production were the heroic *Samson* of Mr. Ferrari-Fontana and the *High Priest* of Mr. Dangès. Mr. Fontana has had an extraordinary history as a tenor, a history which bears witness to his exceptional intelligence and artistic versatility. It appears that in Italy he was a leading tenor in a comic opera company until he made himself so famous through his singing of "Tristan" that he was called by many Italian opera-goers "the Italian *Tristan*." He learned also all of the heavier tenor rôles in the Wagnerian operas, including "Lohengrin" and the "Ring"; he sang neglected operas of Donizetti and others. During the last week he has sung as *Samson* and as *Canio*, and of his *Canio* I shall say more in a moment.

Mr. Dangès sustained his reputation as the *High Priest*. Still somewhat indolent, he sang with true dignity and eloquence, and often, despite adverse conditions, he was more than a merely finished interpreter. His *High Priest* was a man of power and of overwhelming passions. Mr. Mardones's *Abimelech* was also an excellent impersonation, and Mr. Ludikar's representation of the *Old Hebrew* was a thoughtful one. Mr. Caplet conducted with good results.

On the evening of the 17th Mary Garden made a last appearance in Boston until after Christmas as *Thais*, and with her was Mr. Marcoux as the *Athanael*. It is a rôle eminently fitted for a singing actor of such imposing personality as Mr. Marcoux, and he again made the most of every opportunity for dramatic effect. There could be nothing wilder and more terrifying than the monk who converted *Thais* in the early part of the drama; nothing more pitiful and nothing more logical than the emotional transformation of the last scenes.

### Tetrazzini Returns

Mme. Tetrazzini returned to sing in "La Traviata" on the 10th—her first appearance here of the season. She was feeling well, presumably, for she sang with more than her customary enthusiasm. Mme. Tetrazzini is tired, as she herself said last week, of "Traviata," "Lucia," "Rigoletto"—"Rigoletto," "Lucia," "Traviata." So are many of her audiences. She would like to sing other parts and she has said positively that after this season she will only sing what she likes. In this performance Vincenzo Tanlongo, the *Alfredo*, showed a light and pretty voice, and Mr. Ancona was a first-rate *Germont*. He was sonorous and was applauded to the echo.

For the Saturday matinée and evening performance Anna Pavlova and her company were to fill out the double bills. In the afternoon the opera was "I Pagliacci." Mr. Fontana had another surprise in store for his audiences. His *Canio*, in addition to other rôles in which he has distinguished himself, was rated as the best seen in years, and Mr. Russell himself places this *Canio* by the side of de Lucia's. At any rate, it was a great relief to hear the part interpreted rather than bawled at the very top of a tenor's lungs, from the moment he begins to sing to the moment that he stops. Even the hackneyed "Vesti la Giubba," etc., was for once moving. Nor was Mr. Fontana's second act a whit less interesting than the first. It was cumulative in its effect, so that long before he took the knife in his hand the spectator had seen all that was to come. It is less the volume of power or brilliancy of Mr. Ferrari-Fontana's voice that puts him so high. It is his exceptional thought-

fulness as an artist which makes even hackneyed and time-worn passages new, fresh and interesting.

Alice Nielsen also made her return to the Boston Opera Company on this occasion. Miss Nielsen's *Nedda* is now a finer and stronger impersonation than it was two years ago. It has more distinction. She remains the accomplished singer that she has always been, but the impersonation is more characteristic and virile than heretofore, and between Miss Nielsen and Mr. Fontana the final scene was memorably presented.

Mr. Ancona was the *Tonio*, and he, too, sang dramatically. He sang the prologue in clown's costume. Did not Mr. Scotti sing it once in a dress suit? Dressed as he may be, the clown's prologue is by far the finest page of the opera, the best representative of Leoncavallo's none too refined talent. A vigorous performance throughout. Robert Moranzoni conducted with enthusiasm and with results. This was perhaps the most spirited and interesting per-

formance of *Pagliacci* that had yet been given at the Boston Opera House.

### Pavlova Dances Liszt

Mme. Pavlova and her support gave well-known "divertissements," and again the symbolic ballet, "Les Préludes," with the music of Liszt and the fantastical scenery of Anisfeldt. And it seemed that there was a curious and intimate relation between this music and this scenery. Could Liszt have dreamed of a day when, in place of the union of arts as described by Wagner, there should be a performance consisting of mute pantomime on the stage, of "program" music, and of a play of lights and colors approximate in meaning to the conflict of dramatic elements of rhythms and color and movement that should suitably correspond to the pulse of the music? The music of Liszt almost invariably requires completion by some other art.

In the evening the opera was "Cavalleria Rusticana." Miss Amsden showed her development as a dramatic singer when she took the rôle of *Santuzza*. Mr. Laffitte added another part to his long list of rôles in several languages when he appeared as *Turiddu*. He sang brilliantly and with true dramatic fervor. Mr. Fornari was the *Alfio*. The boiling little opera made again an intensely human if somewhat sensational appeal. Only when it is interpreted with violent emotion is it durable to the hearer.

OLIN DOWNES.

## GERMAN OPERA FOR PHILADELPHIA

**Metropolitan Forces Please in "Tannhäuser"—Mendelssohn Club and Other Local Musical Organizations in Concerts**

Bureau of Musical America,  
Perry Building, Philadelphia,  
December 22, 1913.

**A**PPARING at the local Metropolitan after an intermission of two weeks, the New York Metropolitan Company last Tuesday evening gave a performance of *Tannhäuser* that won the enthusiastic approval of one of the largest audiences of the season. The general verdict, in fact, was that a finer presentation of Wagner's opera has never been given in Philadelphia, at least not in recent seasons, the staging and the orchestral work, under the leadership of the energetic but likewise sympathetic Mr. Hertz, being unusually effective, while an excellent cast introduced Jacques Urlus to this city, in the title rôle, with Mme. Gadski as *Elizabeth*, Olive Fremstad as *Venus*, Carl Braun as *Landgraf Hermann*, and Herman Weil as *Wolfram*. Mr. Urlus met with distinct favor, singing for the most part with authority and with evident sincerity of purpose, in a voice of good volume and excellent range, which proved less metallic and more sympathetic than the average German tenor possesses.

The Mendelssohn Club gave its first concert of the season in Horticultural Hall on Thursday evening, the place of Dr. W. W. Gilchrist, as director, being taken by Herbert J. Tily, under whose skilful and sympathetic conductorship this admirable chorus of mixed voices attained artistic results in the presentation of a well arranged program. Dr. Gilchrist, who has been director of the Mendelssohn Club for thirty-nine years, this season was compelled by illness to relinquish that position, an able substitute having been secured in the person of Mr. Tily, who is well known as an organist and as director of the Strawbridge & Clothier Chorus. In addition to the several choral numbers and part songs on Thursday evening's program, Mildred Faas, soprano, and Edwin Evans, baritone, both of this city, furnished solo numbers of distinctive merit. Miss Faas's pure lyric voice was heard to excellent advantage, while Mr. Evans, who is deservedly recognized as one of America's best oratorio and concert baritones, gave much pleasure with his artistic delivery of a group of songs, in addition to which soprano and baritone gave two duets, "No Furnace, No Fire," by Meyer-Hellmund, and Reinecke's "May Song." On the evening of March 12 the Mendelssohn Club and the Strawbridge & Clothier Chorus, under Mr. Tily's direction, will join in what promises to be a notable presentation of Mendelssohn's "Elijah."

An audience which filled the ballroom of the Bellevue-Stratford on Thursday evening enjoyed a program of considerable length and no little merit at the annual concert for the benefit of the A. J. Drexel Biddle Bible Classes. Among those who took part were Mrs. James M. Anders, Mrs. William Baker Whelen, Mrs. William H. Greene, Mrs. Henry M. Neely, Mabelle Cochran Addison, Arthur E. I. Jackson, Dr. S. H. Lipschutz, Robert M. Drayton and Edward Brooks, Jr., vocalists; a male quartet from the Orpheus Club, Dorothy Johnstone Basel, harpist, and Robert Armbruster, pianist.

The Hahn String Quartet gave its second recital of the season, under the auspices of the Estey Concert Bureau, in Estey Hall, on Friday evening, again winning deserved appreciation for the delivery of a delightful program of chamber music. The prominent feature was the playing of Beethoven's "Kreutzer Sonata" by Robert Braun, pianist, and Frederick Hahn, violinist, the interpretation being a brilliant one. The quartet numbers, also admirably played, were Bazzini's Quartet, Op. 57, and Dvorak's Quartet in F Major.

The eighty-first anniversary of the Philadelphia Männerchor was celebrated with appropriate exercises, followed by a banquet, in the Deutscher Haus, 1641-43 North Broad street, last Monday evening, with Mathias Sontheimer, president of the society, as master of ceremonies. Among the guests of honor were Dr. C. J. Hexamer, president of the German-American Alliance, upon whom President Sontheimer conferred honorary membership in the society; Colonel M. Richards Muckle, Henry Hoffmann, president of the Junger Männerchor, and Joseph Hecking, president of the Harmonic Society. The speakers were Dr. Hexamer, who outlined the history and progress of German-Americans in this country, especially in Philadelphia; Max Bruckmann, whose subject was "The Männerchor"; August Buchse, speaking on "German Song"; Heinrich Hoffmann, Joseph Hecking and Wilhelm B. Graf.

Hunter Welsh, a pianist new to Philadelphia, but who readily won a welcome that insures him the position of a favorite with local music lovers, was heard in recital, under the auspices of the University Extension Society, in Witherspoon Hall on Tuesday evening. Mr. Welsh is a skilled artist, whose admirable technical facility is backed up by musical intelligence and sympathetic appreciation, so that his playing has the appealing quality. His program was made up largely of Chopin numbers, which he played in a manner that charmed his audience and won enthusiastic applause. Schumann's Etudes Symphonique and Liszt's B Minor Sonata were other selections which enabled Mr. Welsh to demonstrate his unusual ability.

Mrs. Helen Boice Hunsicker, of New York, formerly of this city, a soprano of artistic qualifications, gave her first Philadelphia recital in several years in the New Century Drawing Rooms on Tuesday evening. Her program, made up of early French chansons, and songs by Scarlatti, Gluck, Handel, Schubert, Liszt and other composers, was unusually interesting and was received with much appreciation. The recital was for the benefit of the Vaughn Home.

ARTHUR L. TUBBS.

### New York Newspaper Men Enjoy Art of Philip Spooener

Philip Spooener, the popular American tenor, and Frank Bibb, his able accompanist, were the guests of the New York Press Club on December 18. Mr. Spooener's singing was thoroughly enjoyed by the "news gatherers" and their friends and he was asked to return for the annual New Year's reception. Mr. Spooener offered two numbers: Charles Marshall's "I Hear You Calling Me," and "Ridi Pagliaccio," from "Pagliacci." Both songs received much applause.

## STOKOWSKI GIVES

## SPIRITED CONCERT

**Philadelphia Orchestra Returns from Tour—Mme. Carreño the Soloist**

Bureau of Musical America,  
Sixteenth and Chestnut Streets,  
Philadelphia, December 22, 1913.

**R**ETURNING from its ten-days' tour to Pittsburgh, Washington, Scranton and several other cities, from all of which reports of the emphatic success of Mr. Stokowski and his highly efficient musicians have come, the Philadelphia Orchestra resumed its regular concerts at the Academy of Music last Friday afternoon and Saturday evening, with an excellent program in which Teresa Carreño was the very popular piano soloist.

For the orchestral part Mr. Stokowski presented first the overture to Mozart's "Le Nozze di Figaro," which was played in a delightful manner, quite in the Mozartian spirit and with exhilarating effect, followed by Beethoven's Symphony No. 2, in D Major, which was given a splendid interpretation. Especially effective was the playing of the lovely *larghetto*, in which the tonal beauty of the orchestra was charmingly displayed, and the captivating *scherzo*, which was given with just the right degree of humor.

Mme. Carreño, still handsome and majestic, the passing years having touched her but lightly, played MacDowell's Concerto No. 2, in D Minor, and played it as perhaps only she could no among women pianists. Masculine power and feminine charm are combined in Carreño's playing, her wonderful technic being as brilliant as ever, while the mellowing influence of the years has, if anything, given her even more of poetical appeal than she had in the past. The manner in which she played the *presto giocoso*, with its rapid runs and trills, and her superb delivery of the *allegro finale*, Friday afternoon, aroused the audience to a veritable ovation of applause and she was recalled again and again.

The program was concluded with a fine interpretation of Richard Strauss's "Tod und Verklärung," which formed an appropriately impressive climax.

ARTHUR L. TUBBS.

### MR. HANSON IN ST. PAUL

**New York Musical Manager on Business Trip in Northwest**

**St. Paul, Minn., Dec. 13.—A familiar figure on the street, in the concert hall, in offices and homes of the musically interested during the past few days, has been that of Manager M. H. Hanson, of New York.**

Mr. Hanson, known and welcomed in St. Paul and Minneapolis as one who controls the destinies of some of the greatest artists heard here, has renewed old acquaintances and made new ones while bringing to notice some of the artists under his management for 1914-1915.

Local managers who are in a position to plan a season or so ahead are said to have done business with Mr. Hanson, insuring more than one artistic treat of first water to music patrons of the Twin City.

Clubs, taking refuge behind the barricade of the intervening "Annual Meeting," upon which depends, in large measure, the policy of each successive season, were necessarily non-committal. The fore-handedness of the managers is said to be forced upon them in response to the demand of the times, "a fact," Mr. Hanson confidently affirms, "the clubs have got to meet."

F. L. C. B.

### Wagner and Tschaikowsky on Popular Philharmonic Program

Wagner and Tschaikowsky numbers made up the program given by the Philharmonic Society of New York last Sunday evening in Madison Square Garden, with the Liederkranz Society, of which Arthur Claassen is director, and Leo Slezak, tenor, assisting. The concert was under the auspices of the New York Evening Mail in conjunction with the Wage Earners' Theater League and Theater Center for Schools. Mr. Slezak sang the Prize Song from "Die Meistersinger" and the "Narrative" from "Lohengrin." The Liederkranz chorus sang the Bridal Chorus from "Lohengrin" and another from "Die Meistersinger." The orchestra played the overtures to "Rienzi" and "Tannhäuser," and the Ride of the Valkyries from "Die Walküre" of Wagner and Tschaikowsky's "Marche Slave," the second movement of the Fifth Symphony, and the Overture, "1812."

## REVERENT READING OF BRAHMS SONATAS

**David and Clara Mannes Present  
Three Monumental Works  
in Recital**

Lovers of Brahms owe David and Clara Mannes a debt for the afternoon which they gave last week at their second New York appearance of this season at the Princess Theater on December 16, when their program was devoted to the three monumental sonatas of the master, the G Major, op. 78, No. 1; the A Major, op. 100, and the D Minor, op. 108.

It seems almost incredible that there exist cultured musicians today who are unable to appreciate the beauties of these three masterpieces, who still deny them their place in the literature and who would have one believe that they do not contain beautiful melodies and superb harmonies. There were many persons in the audience on this occasion, however, who understood the message of Brahms and they made evident their approval of both music and performance by their applause.

What cannot be said of many composers may be said of Brahms—that he put into everything he wrote, whether a sonata for violin and piano, for violoncello and piano, for the piano alone, or on the other hand an overture, symphony or song, the fullest expression of his genius. Whereas in the case of many composers of distinction, one may only find their lesser musical ideas in their sonatas for violin, in these three epoch-making works of Johannes Brahms one finds themes which even the exalted melodies of his symphonies cannot surpass in loveliness.

It is equally difficult to decide which of the three is the finest. The last, in D Minor, written at a late day in the composer's career, has often been spoken of as the greatest, the most profoundly conceived. The listener is thrilled quite as much, however, by the second subject of the opening movement of the G Major, by the tranquility of the *Adagio* of the same sonata, and is carried away with the dainty scherzo-like movement of the A Major and

the glorious theme of that work's closing movement. One can be but thankful for the legacy bequeathed to posterity by Brahms in these three sonatas. Their place in their particular literature is unapproachable, unrivaled by any save the C Minor and "Kreutzer" of Beethoven and perhaps the César Franck.

Of Mr. and Mrs. Mannes's performance of them it is a pleasure to record that they played them as only Brahmsites can. These two artists know the Brahms idiom thoroughly; they spent a Summer not long ago where the master wrote his G Major Sonata and they have built their interpretations of the works on a complete and exhaustive study of his music. There was an eminently worthy ensemble displayed by them and more than once did they penetrate the depths of his inspiration and scale those heights which he set for those who would interpret his music as he conceived it.

They were applauded again and again and had to respond to many recalls, proof, once more, that when serious music is properly played it may win approval in terms as pronounced as that which is forthcoming after obvious and purely effective music. This program was one of the musical treats of the season.

A. W. K.

### Dr. Wolle May Be Conductor of Chorus in York, Pa.

YORK, PA., Dec. 22.—The York Oratorio Society has canceled a deficit of \$2,758 from last season and plans for the annual Spring festival will be mapped out at a meeting of the active and honorary members to be held on January 2. It is more than probable that Dr. F. Fred Wolle, director of the Bach festival at Bethlehem, Pa., will be chosen conductor of the chorus of the society. He visited this city recently and conferred with officers of the organization relative to taking charge of the work.

R.

### Harold D. Phillips Music Critic of Baltimore "Evening News"

BALTIMORE, Dec. 22.—Harold D. Phillips, head of the organ department of the Peabody Conservatory of Music, has been appointed music critic of the Baltimore *Evening News*. Mr. Phillips is a native of England. At fifteen he won the harmony prize offered by Trinity College and open to all candidates in Great Britain under the age of twenty-one.

W. J. R.

## CONTINUED SUCCESSES FOR ELEANOR SPENCER

*An American Pianist whose appearances thus far on her first American Tour stamp her as a Notable Concert Performer whose place seems already assured*

MISS SPENCER'S New York Success in Recital at Carnegie Hall last month was duplicated by her reception in Boston on December 14.

### WHAT LEADING BOSTON CRITICS SAY:

The HERALD: "Yesterday she made a very favorable impression upon an audience that was disposed to be critical."

The TRANSCRIPT: "She interpreted all her pieces justly and sanely and won her audience completely through her conscientious work."

The GLOBE: "Miss Spencer showed herself the mistress of enjoyable traits of pianism, as in the reliability of her technic, the singing quality of her tone and the general musicianship which she displayed."

### MANAGEMENT

ANTONIA SAWYER, 1425 Broadway, NEW YORK

Mason & Hamlin Piano



The interpretation of the rôle of "THE PRINCESS" in the première of "DER ROSENKAVALIER" at the METROPOLITAN OPERA HOUSE by

# Frieda Hempel

pronounced by the critics a *superb piece of acting and a perfect exhibition of dramatic-lyric singing*.

The distinguished critic of The Boston Evening Transcript says *no such coloratura singing has been heard for many years*.

W. J. HENDERSON IN THE NEW YORK SUN, DECEMBER 14, 1913.—First of all, Mme. Hempel discovered to the audience such qualities of beautiful art as no one could have supposed her to possess. She had shown herself to be an agreeable singer of such rôles as *the page* in "Un Ballo in Maschera," and "Lucia" and a really capable singer of such music as that of the Queen of Night. But she had not previously had a rôle in which was combined skill in dramatic and musical interpretation had been given so much room for its exercise.

Her impersonation was truly beautiful in every sense. She looked the noblewoman and dressed the part with fastidious taste. Her bearing, her poses, her gestures were all replete with grace, ease, repose and meaning. Her face showed unwanted mobility. Her acting was on the whole most interesting.

She sang her music well nigh faultlessly. The style which she employed in the delivery of the dialogue was perfection itself, and in the melodic passages she revealed a poise of the voice, a purity of tone, a breath control and a delicacy of nuance such as she had never exhibited in any other opera. Above all her delivery had the tenderness and gentle pathos required by the scene, and it is but simple justice to say that she put far more of it into the music than Dr. Strauss did. It is a delight to find Mme. Hempel equipped with a rôle so nicely fitted to her powers and to behold her in the enjoyment of a pronounced success with the public.

EMILIE FRANCES BAUER IN THE EVENING MAIL, DECEMBER 10, 1913.—Frieda Hempel was the one superb line of perfection throughout. Her singing was ideally beautiful and her treatment of the histrionic side was sweet and appealing, and more than once she made the tear come near to the surface, even in a work which on the whole must be designated as very low comedy. Her costumes were a joy to the eye, but not so much so as the woman inside of them.

NEW YORK MORNING TELEGRAPH, DECEMBER 10, 1913.—I have run through my theatrical memories to see if I could recall so prosperous and perfect an impersonation of a woman at once dignified and tender, proud and gentle, noble, patient and winsome. Up to now I have failed. As for Mme. Hempel's singing—and the singing of any lyric artist is an essential part of her dramatic interpretation—it must be included, as far as possible, in the above eulogy. Mme. Hempel's deliciously colored voice, with its pure flowing and equable extreme of golden song, contributed as much to the establishment of the nature and disposition of the Princess as did her pointed and vivid acting.

### IN CONCERT

BOSTON, MASS., TRANSCRIPT, NOVEMBER 10, 1913.—Not within long recollection has a relatively new singer been applauded so spontaneously and so insistently in a concert here; been recalled so many times and so genuinely; and been compelled to repeat her pieces and to add others to them until, as it seemed, she was near to exhausting all that she had prepared.

The first discovery was the agreeable personality of Miss Hempel. She is pleasant to see; she is free from any hint of artifice or affectation; she was as frankly well disposed to her audience as it was to her; while in the play of her face, there was a straightforward and unforced suggestion of the operatic singer visibly mirroring her songs yet not transcending the limitations of the concert room where the singer should be almost actionless, except in her tones.

The second discovery was the full beauty of Miss Hempel's voice. It was as transparent as it had seemed last Winter; but richer and warmer, a remarkably full bodied voice for a soprano of such high range. It is pure soprano in quality, but without a suggestion of dryness or hardness, soft and lustrous in all its tones, smooth and even throughout. None like it in lowness and in pure sensuous beauty has been heard in our opera houses and concert halls since Mme. Melba's prime.

Certainly no such coloratura singer has been heard since those golden days. Miss Hempel sang three florid pieces. In the ornaments of song with which all three pieces abounded she was fluent, elastic, polished and in all she kept the beauty and the transparency of her tones. They were not difficult feats laboriously or showily accomplished. They were lovely and rhapsodic singing. Still more beautiful were the passages of pure song that led the way to these ornaments, and then to beauty of tone Miss Hempel added beauty of expression. They foretold her singing of the songs by Schubert, Strauss and Wolf that made contrast to all the rest of her program. In them fresh and sensitive understanding and very skilful significant shading spoke through the beauty of the voice and the artistry of the singer.



Dear MUSICAL AMERICA:

The secret is out why Director Gatti-Casazza, on account of Geraldine Farrar's continued indisposition, gave the rôle of *Cio Cio San* in "Madama Butterfly" to Emmy Destinn, instead of to Mlle. Bori, who, naturally, would fit the part better, as far as personality is concerned, and who has already made a success in the rôle in Europe. You remember I told you there would be a good reason for such action.

The reason—an excellent one, too—is, that Emmy Destinn has been, for some time past, very anxious to appear in "Butterfly." She asked Director Gatti for the opportunity. How could the man refuse? In the first place, Destinn had saved his season. In the next place, he knew very well that while she might not look like a little Japanese *mousmè*, she would sing the music as probably it had never been sung before—and, in the latter respect, neither he nor the public was disappointed, for the music has never been sung as Destinn sang it, especially in the more dramatic passages. So, the insinuation of favoritism which was made openly in some newspaper references goes to pieces.

And this gives me the opportunity to say that while I have criticised Signor Gatti, at times, I am convinced that there never has been a director at the Metropolitan who has been as fair to his artists, so considerate of them all, and so absolutely clean—and I use the word advisedly—in all his relations with his artists, as Giulio Gatti-Casazza.

Indeed, if anybody has suffered, it has been Signor Gatti's wife, Mme. Alda, who should have replaced Farrar in Massenet's "Manon," and could have done so had Signor Gatti so ruled, instead of yielding, as he did most courteously, to Maestro Toscanini, who, for reasons of his own, declined the proposition.

\* \* \*

Destinn also replaced Geraldine Farrar in "Tosca" on Friday night. In the second act she gave a wonderful performance. Her first act, certainly from an histrionic point of view, did not present her to advantage—certainly not in comparison with other singers in the rôle; but, as I said, in the second act she rose to tremendous heights of dramatic power, and sang with a richness of tone and an intensity that carried all before it, which, after all, really is not surprising, when one considers that she had in Scotti's *Scarpia*—undeniably the greatest *Scarpia* living—one of those wonderfully artistic presentations which live in the memory when much is forgotten.

Successfully to portray and satisfy in the rôle of *Tosca* is difficult, for the reason that there will always be in every audience, especially at the Metropolitan, a considerable percentage of people who remember Sarah Bernhardt in this part. What Bernhardt made out of that first act will also linger long in the memory, and, naturally, be made a basis of comparison with the performance of others.

In the second act of "Tosca" Toscanini, who was conducting, carried away, no doubt, by the excitement of the moment, brought out from his incomparable orchestra—an orchestra, by the bye, that has no peer the world over—such a terrific volume of sound as to completely drown the singers, and when you come to consider that the singers were Enrico Caruso, Emmy Destinn and Antonio Scotti, going, as the nautical phrase puts it, "with all steam ahead"—you can realize what this meant.

For several minutes the audience saw three people wildly gesticulating on the stage—but as for hearing what they sang—not if Toscanini and his orchestra knew it!

With that exception the *Maestro* conducted the opera with that marvelous knowledge, taste and musical understanding, which have made him peerless in the minds of music lovers. It is only at times, when he is carried away and forgets the power of his orchestra, and, perhaps, forgets, too, that people do not go to the opera to hear the orchestra, but primarily, certainly, to hear the singers, that he errs in this respect.

But *Maestro* Toscanini is by no means the only offender. Often have I trembled when I have seen Alfred Hertz's coat collar beginning to work up over his ears. I knew what was coming! I knew we were going to get it! I knew that the orchestra was going to break out in a burst of glorious sound that would drown everything! And it did!

That is one of the reasons why I, and others, have a sincere regard for Polacco—who, by the bye, does not seem to be getting much of a show this season—namely, that in all his conducting he maintains a nice poise, never permitting himself to be carried away by the enthusiasm and excitement of the moment, and so enabling the orchestra to get beyond its proper sphere.

However, I suppose one must forgive Toscanini on account of his genius, though there are times when one is disposed to revolt, as the Italian chorus did, not long ago, when, at rehearsal he called them *ubriachi*, at which the chorus, like the proverbial worm, turned, and screaming that they would eat him alive made a rush for the *Maestro*.

Luckily, there was a lightning calculator among them who figured out in a flash that there was not enough of Toscanini to go 'round, for, you know, the *Maestro*, while a very great genius, is a very little man, physically.

\* \* \*

This question of the excitement of a conductor who has a marvelous orchestra of large size under his bâton is more serious than many people might think. In former years, when the orchestra was not much more than half its present size, the singers were not called upon to exercise their voices to the same extent that is now necessary, and I think that that is one of the reasons why, in the opinion of many old-timers and of some of the critics, we used to have better singing.

The great increase in the size of the orchestra, with the consequent increase in the volume of tone, has, in turn, caused nearly all our singers to develop a strong tendency to force the voice. This, indeed, has put some of them *hors de combat*.

It certainly is exercising a very deleterious influence upon what the Italians call, with truth, "*bel canto*."

Managers and directors may go on increasing the size of the orchestra and improving its quality. However, you cannot, at the same time, go on increasing the volume of the human voice. There is a limit to that, anyhow.

Do you recall Schumann-Heink's plaintive cry, when she spoke of her awful experience in Strauss's "Elektra," in Germany, when she had to sing against a very large orchestra, playing persistently *fff*.

\* \* \*

It amuses me to notice that among the critics who called attention to Signor Toscanini's exuberance of tone in the second act of "Tosca" was Mr. Henry T. Finck, of the *Evening Post*, and yet, if I remember rightly, in the same issue, he denounces as "cowards" all those critics who have been protesting against Paderewski's pounding of the piano, which he has been doing unmercifully this season.

Why the eminent critic of the *Post* should criticise his confrères for what he himself declaims against, and rightfully, excites my sense of the humorous.

Mr. Henderson in the *Sun*, Mr. Krehbiel in the *Tribune*, critics in Boston, critics in Pittsburgh and elsewhere, wherever Mr. Paderewski has played this season, have all taken the same position as Mr. H. F. Peyer, the critic of MUSICAL AMERICA did.

Indeed, Mr. Henderson wrote an able article on the growing tendency of artists to overstep legitimate bounds in order to produce a big volume of tone.

In the first place, the piano itself has its limitations as a musical instrument. When forced beyond these limitations, you get, not increased power and tone, but cacophony.

In the next place, it does not seem to have struck some of the artists, including Mr. Paderewski, as well as some of the conductors of orchestras, that there is such a thing as a limit to the human ear in its power of appreciation of vibration, or what is called musical sound.

Only recently Ferrero, the great Italian sociologist criticised the tendency in this country to go for volume—for big things instead of seeking quality rather than quantity.

By the bye, Mr. Finck excuses Paderewski because Liszt and other great pianists "pounded the piano!" True enough, but when they pounded they ceased to be artists and became blacksmiths!

\* \* \*

A correspondent endeavors to accuse me of inconsistency on the ground that while I have taken issue against some distinguished instrumentalists because their performances were no longer up to their own standards, I continue to praise operatic artists, when it is generally known that their voices are no longer as fresh and as vibrant as they once were.

The charge will not stand. There is a great deal of difference between the pianist or violinist who, for whatever reasons, plays indifferently, forces his instrument, and, having attained to a great reputation, commercializes it by accepting money for performances which fairly lay him open to criticism, and the singer who makes up for what he may lack in freshness of voice by his greater artistry.

In the one case it is clear the performer relies on his reputation to carry him through an indifferent performance, where he does not conscientiously give his best, while in the other case the artist, the singer, is conscientiously giving his very best and making up for any deficiency in the way of voice, by an artistry which has been developed by experience, work and devotion to his profession.

When Mr. Caruso no longer displays the same freshness and volume of voice that he once had, he more than makes up for that by his wonderful art.

There is, of course, a vast difference between an artist, having in cold blood to sit down at the piano without any scenic surroundings whatever, and an artist appearing in opera, with the aid of a great orchestra, scenery, costumes, and other artists to support him.

\* \* \*

Among the artists who certainly always give their best, we must give a high and distinctive position to Schumann-Heink. That I believe is one of the main reasons of her tremendous and ever-growing popularity—namely, that she never slurs anything. It matters not where she sings, at what time she sings, whether the house is just full or overcrowded, she always, to the utmost limit of her powers, gives herself to her audience, in everything she sings. Nor does she spare herself in responding to encores, and ever does she endeavor not only to show what a great artist she is, in the selection of her programs, but also to please the audience in including either in her program or in the encores, such pieces as have a general appeal. Thus it is, that her popularity grows all the time, and when she appears it virtually means to-day a sold-out house.

Much of what can be said of Schumann-Heink can also be said of Mme. Sembrich. She has no longer the voice she once had, but even the most captious critic would never, for a moment, even suggest that she is anything but conscientiousness itself.

\* \* \*

When your editor was in Detroit, I wonder if he went into the beautiful, old-fashioned home of Mrs. H. E. C. Park, who, I believe, was largely instrumental in causing the Twentieth Century Club to invite him, as well as in preparing the magnificent reception he appears to have received. In that home he would have seen a wonderful old melodeon, and there he would have met Mrs. Park's mother, a beautiful, gray-haired, sweet-voiced lady, who would have told him, "My mother used this instrument—and I am sixty-seven!"

On the melodeon, with its tasteful old-fashioned case, he would have seen that it was made by Phelps & Chase, of Syracuse, N. Y., noted makers in their day.

The Chase of this firm, it may interest you to know, was the father of W. B. Chase, the brilliant and clever writer on music, whose entertaining articles have always been a distinguishing feature of the New York *Evening Sun*.

By the bye—I suppose you know that

Mrs. Park is not alone active in various important organizations of an intellectual character, but has organized a society which gives fine musical entertainments, with tea and other light refreshments, to the working girls of Detroit.

Every Sunday afternoon several hundred of these girls—typewriters, clerks, girls from the telephone offices and stores—assemble and hear some beautiful music well given, for Mrs. Park has interested some of the greatest artists who have come to Detroit in her charming charity. And then they are waited upon by society ladies, who give them a cup of tea, accompanied with that graciousness of manner and kindly smile which always makes the simplest thing all the more grateful and beautiful.

\* \* \*

Did you ever hear of a paper called the *Forward*? It is an evening paper, printed in Hebrew. It has a tremendous circulation of some 200,000 copies a day among the Russian, Polish and German Jews in New York. It is the proud owner of the largest and finest building on the East Side in the region of the Bowery and Little Italy—but its particular interest to your readers will be that in this building it has a large hall, seating from 1,000 to 1,200 people, where, every Sunday night, under the direction of your good friend, Mr. Herwigh Von Ende, of the Von Ende School of Music, the proprietor and publishers of the *Forward* give concerts of superior excellence, always to crowded and enthusiastic audiences. The prices are of the most modest character, being ten cents for admission and fifteen cents for reserved seats.

I attended one of these concerts last Sunday and heard a young violinist, Mr. August Brandt, who shows a great deal of promise, and a baritone, Mr. William Simons, who is destined to become popular, for he has a fine voice, plenty of assurance, and unusually good diction. He sings with taste and musicianly understanding.

The hall was full, mostly of young people with their sweethearts. What surprised me was the character of the program. You probably would have expected for such people that they would have gone in for the popular songs and dances of the day. Not a bit of it!

The program included works by Chopin, Leoncavallo, Verdi, Leschetizky, Brahms, Puccini, old-fashioned songs by Broadwood, Clark and Lowell, and pieces for violin by Goldmark and Sarasate.

Nor was this all. The applause was most discriminating. It was always generous, so that everybody who appeared got a hand, but it rose to positive enthusiasm when the performer interpreted the composer with the requisite ability and musical knowledge.

A more discriminating audience I have not seen at the Philharmonic or the opera—and they were just wage earners—but certainly of superior intelligence. You would not have thought that you could go and hear a first-class concert way down on the East Side, among the crowded tenements, and find an audience of hard-working people, delighted with the best kind of music, and so appreciative in their attitude that any attempt to applaud before one of the numbers was fully concluded was promptly hissed down.

And when the handsome young violinist played, as an encore, Mendelssohn's "Spring Song" and Rachel, who works in a sweat-shop, got her pale, sweet face closer to Sam's shoulder it appealed even to such a confirmed cynic as

Your

MEPHISTO.

**Women Join Atlanta Orchestra**

ATLANTA, GA., Dec. 11.—Several of Atlanta's leading woman musicians have recently joined the Musicians' Union and will appear at the Philharmonic concert December 16. Among them are Nellie J. Johnson, Anne Miller, Elliott Johnson, Miss Bishop, Louise Brown, Nellie Munger, Anna Hunt, Cleo Brown and Mildred Brown.

L. K. S.

**FOR OPERA LOVERS**

In attending Opera what one wants is the STORY in few words. The book "Opera Stories" fills this want. New edition just out. It contains the stories (divided in acts) of 180 Operas, and 5 Ballets; the very latest announced operas such as "Monna Vanna," "L'Amore dei tre Re," "Cyrano de Bergerac," "Mme. Sans-Gene," "Zingari," "Elijah," "Zaza," "Kuhreigen," "Madeleine," "Djamileh," etc.; all standard operas, also Fine Portraits of famous singers. The book is handsomely, substantially bound. Endorsed by Teachers, Singers, the Public and the Press.

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## HARD MUSIC SEASON FOR PACIFIC COAST

[Continued from page 1]

mendable musical field. The local singing club, symphony orchestra or popular concert organizations (where a series of events anywhere from four to ten a year, given at season-ticket rates and canvassed thoroughly throughout the commercial and social field) would allow for such splendid organizations as the San Francisco Symphony Orchestra, the Los Angeles Symphony Association, the Popular Orchestra associations of both these cities, a symphony orchestra in Portland and one in Seattle, another in Salt Lake, two in Denver, two in San Diego and one in Riverside.

"Also in these larger Western centers you will find from one to five German singing societies. In San Francisco you have the Pacific Musical Club, the Berkeley Musical Club and the Lothian Society. In Los Angeles there is the Woman's Lyric Club, a splendid organization of women's voices under Mr. Poulin; the Ellis Club, now in its twenty-eighth year of continuous service, the Orpheus Club, a male organization of eighty voices of the younger business men, the Woman's Symphony Orchestra of sixty pieces under the direction of Henry Schoenfeld, all depending upon local patronage. Besides these are many invitation concerts of similar organizations scattered throughout the West, which, commendable though they may be, and educational, very often occur on the same evening when some visiting musician with a paid concert is announced, or follow so closely that the music-lovers become giddy with the rapid change from one favorite to the other.

### Bargain Counter Concerts

"The fourth reason, a general cheapening of admission fees to concerts, does not apply to the better grade concerts. But because some unknown artist, heralded as greater than Paderewski or the equal of Farrar, or a second Kreisler or Paganini, is announced on the advertising sheet at a cheap fee, those who have not learned to discriminate patronize the cheap concert for the bargain counter rate, only to find that they have been misled. With their purses depleted, however, they are unable to patronize the worthy instrumentalist or vocalist who comes later and in a dignified way endeavors to secure their patronage.

"The next item is a change for the better with local clubs. The increasing of the artistic value and consequently the commercial value of the artists whom they 'purchase' for the series, and an overestimation of their drawing powers without adequate presentation to the club members, have proven one of the greatest difficulties this year. This applies more to the clubs working in cities of five and ten thousand inhabitants up to the thirty thousand mark.

"Here there is a transition from the lyceum, with its very excellent soloists and quartets of \$100 to \$150 value, to the coming of the better grade artist costing from \$300 to \$500, and consequently needing a harder canvass. There is an increase in price of season tickets and single admissions, and the clubs have an idea that with such artists so much better known than the smaller folk they will naturally draw a profit. They wake up at the end of the year, however, and find there is a deficit financially, even though the artistic success has been far above what they originally expected.

"There should be some method by which the artists themselves or the Eastern or

European manager could allow a certain amount of money for the advertising of such artists throughout clubdom in the West, where names very often mean more to the membership and to their fellow townspeople than true art. There should be some way by which the music stores could be authorized by the manufacturers of the instruments used by these visitors to pay a little toward the local advertising of the coming of such an artist. The same should apply to the talking machine and the various record manufacturing establishments and the sheet music representatives in the cities so visited.

### Decline of Personal Work

"The last item, a decrease in the personal work of club members, is something that has become of vital importance. In many of the cities I have been approached by newcomers from the Middle West who have been members of successful local organizations in Des Moines or Topeka, Galesburg, or Memphis, and who say reproachfully, 'Why is it the local club does not hunt out and welcome newcomers to its ranks? We will gladly subscribe our names and the price of two seats, or two season tickets.' Others who have lived in the community for years are often overlooked in a similar way. A systematic canvass by active committees in each ward of such towns would double and treble the local club and allow it much more income for the securing of higher grade artists and more of them.

"The smaller towns of California are outgrowing the lyceum and the local choir idea and are demanding the leading artists. They realize that they cannot obtain the attractions of unusual magnitude, but they are planning better material and things worth while musically. But in almost every instance this year the clubs have overestimated either the drawing power of the artists or the knowledge of their citizens of such artists' ability, or else they have done less work. The result is that it has been a harder year for those clubs to weather the opposition and slight patronage than on any previous season.

### Some Advancing Clubs

"Take such clubs as the Berkeley Musical Association, the Saturday Club of Sacramento, the Fresno Musical Club, Music Study Club of Santa Barbara, Spinet Club of Redlands, Music Hall Association of Pasadena, the Amphion Club of San Diego, and many others. All have increased their membership, have taken better artists and more of them, but have kept their dues the same. It has meant harder work, more reading and study, more house-to-house canvass, but all unite in saying that though the year has been harder they are still moving a step forward and over-production on the part of artists has meant overcrowding on their club roster.

"Conditions are healthy in regard to symphonic orchestras, church music, soloists, quartets. There is a decided uplift of music in the hotels and the schools are advancing in their various musical organizations. Grand opera engagements are becoming more general and there is a higher standard in light opera. Western composers are coming into their own, and there is the Federated Clubs' opera prize, through the generosity of Los Angeles, besides the musical feast of high order at the Panama-Pacific Exposition.

"If the music clubs of the Pacific Coast would unite more closely on taking the same musician, instrumentalist or vocalist and selecting only the best, recognizing only reputable booking agencies, such uniting would bring cheaper prices, a higher grade of artistry and keep away the overcrowding of their respective cities and would allow the managers of the West to give them better service than under the present conditions."

# SCOTTI HAS NO PEER IN TOSCA

Says Charles Henry Meltzer in *New York American*

**Press and Public Hail  
Baritone's "Scarpia" as  
a marvelous exhibition  
of Dramatic and Musi-  
cal Art : : : :**

### COMMENT OF THE PRESS:

#### NEW YORK AMERICAN

Last night three thousand or more operagoers at the Metropolitan heard "Tosca" sung—and greatly sung. They also had what I will call the privilege (for possibly the tenth or fiftieth time) of seeing Antonio Scotti play the part of Scarpia.

The Scarpia of Mr. Scotti was the all-dominant note in the performance of Puccini's opera. . . . The accomplished baritone threw even the Tosca, Emmy Destinn, and the Cavaradossi, who was Caruso, into the shade by the finish, subtlety and distinction of his art.

To watch Mr. Scotti in the first of the three episodes in "Tosca" is to enjoy a marvelous object lesson. Nothing is neglected, nothing forgotten. Each movement of the hand, each step and stride, each pause is timed and studied. Yet everything seems natural and unforced. The pauses—the intervals between the gestures indulged in by the actor—are especially eloquent. So is his delicate and expressive play of feature.

I know of no actor on the boards to-day who might not learn a useful trick or two from Mr. Scotti's byplay as he lays traps for Tosca in the first act of the opera, and as he sits alone, at table, in the second act.—*N. Y. American*, Dec. 20.

#### NEW YORK EVENING POST

Mr. Scotti's Scarpia is too well known to call for much comment, but he was so admirable last evening, and brought out so many fine dramatic details, that it would be unfair not to mention some of them, at least. He, too, sang well last night, and showed himself in better vocal form than he was last year, but it is on the histrionic side he is at his best. Two touches last night were especially noticeable—the kissing of his own finger tips after he has offered Tosca the holy water in the church, and the way he presses his lips to her hand in the second act after he thinks he has conquered her, a gesture which expresses all his passion and triumph.—*Evening Post*, Dec. 20.

#### NEW YORK TIMES

Its outstanding feature was the Scarpia of Scotti, in which the baritone seems to have incarnated the sinister Chief of Police "at whose feet all Rome lay prostrate" with all the touches of characterization possible up to that limit at which a singing artist is forced to stop short in favor of his brothers of the stage of the spoken word, and his vocal tone-shadings do not fall short of his histrionic powers in building up the rôle.—*Times*, Dec. 20.

#### NEW YORK EVENING MAIL

Scotti's Scarpia never shows the hand of time, never seems to be affected by frequent performances of the sinister rôle. He has always a new note of interest, always a fresh touch which renews the distinction of a part so essentially known in all its details that it might become monotonous. To the rare intelligence of the actor and to his versatility the potentiality and the absorbing interest of his impersonation may be attributed.—*Evening Mail*, Dec. 20.

#### NEW YORK EVENING WORLD

Scarpia was impersonated by the incomparable Scotti, in fine voice.—*Evening World*, Dec. 20.

#### NEW YORK TRIBUNE

Mr. Scotti was, as he ever has been, Scarpia par excellence.—*Tribune*, Dec. 20.

#### NEW YORK GLOBE

Mr. Scotti was in particularly good voice and played Scarpia with his accustomed subtlety and power.—*The Globe*, Dec. 20.

#### MUSICAL AMERICA

There was no escaping the power of Mr. Scotti's grim portrait of Scarpia. His acting of the familiar rôle is polished to the "nth" degree and he sang the music last week with a wealth of noble tone.—*Musical America*.

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BOSTON NEW YORK

## PIANIST OF DECIDED GIFTS INTRODUCED

**Harold Henry of Chicago Makes  
New York Début—Eloquent  
MacDowell Performance**

Thoroughly enjoyable was the recital given on Tuesday afternoon of last week in Aeolian Hall, New York, by the young Chicago pianist, Harold Henry—enjoyable not only because it served to introduce to local music-lovers a native artist of very decided gifts, but on account of several unusual features of the program. This included Busoni's arrangement of a Bach D Major Prelude and Fugue, Godowsky's versions of a Rameau "Rigaudon" and a Scarlatti "Allegro de Concert," two Brahms Intermezzi, Chopin's Barcarolle and C Sharp Minor Scherzo, some short pieces by Ravel, Cyril Scott, Alkan and Liszt, and, by way of a potent and memorable climax, MacDowell's "Keltic" Sonata.

It needed but a number or two to demonstrate that the young man is a true artist, sincere of purpose and liberally blessed with endowments of musicianship, intellect, personality and temperament. With his playing is sane, consistent, devoid of mannerisms or unseemly affectations, his readings musically sound and backed by a well-ordered technical equipment, a solid tone and a clear knowledge of the secrets of pedaling.

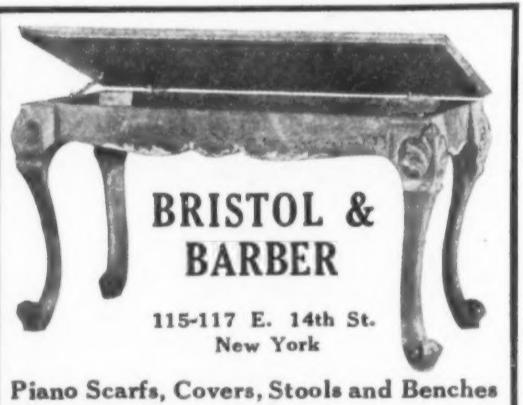
The more familiar works were, on the whole, efficiently played. Ravel's "Vallée des Cloches" was interesting and Cyril Scott's "Etude" was even more than that. But without reflections upon Mr. Henry's playing of them it should be said that the other numbers were dwarfed by contrast with MacDowell's stupendous sonata—which, together with Liszt's B Minor, Schumann's F Sharp Minor and Brahms's F Minor is the greatest work of its form since Beethoven. In view of the criminal neglect of this wonder work by the foremost pianists of the time, Mr. Henry's devoted presentation of it becomes all the more praiseworthy. He is equal to its arduous demands and revealed the multitudinous beauties of its content, notably in that heavenly poem, the slow movement. As an encore he played MacDowell's "To the Sea" with breadth of accent and searching eloquence. We need more such capable missionaries for MacDowell's greatest works as Mr. Henry. His further hearing in New York will be eagerly awaited.

H. F. P.

Daily newspaper comments on Mr. Henry's New York début:

He showed in his playing musical feeling, fire and individuality, taste and intelligence; also no little confidence and aplomb.—Mr. Aldrich in *The Times*.

In these pieces (of Bach, Rameau and Scarlatti) he disclosed musical understanding, great clarity and solidity.—Mr. Halperson in *Staats-Zeitung*.



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Piano Scarfs, Covers, Stools and Benches

## SOUTHERN STUDENTS UNITE IN SYMPHONY



Nashville's Ward-Belmont Orchestra, Fritz Schmitz, Conductor. Inset: Estelle Roy-Schmitz, Pianist of Organization

**NASHVILLE, TENN., Dec. 20.—**The public rehearsal of the Ward-Belmont Orchestra was a reminder of the wonderful development of this organization. To Fritz Schmitz, conductor and violinist, is the credit due for the splendid achievements of this orchestra. Mr. Schmitz was formerly conductor of the Ward Orchestra, which he established in 1907, this being the first real orchestra ever maintained here.

With the uniting of the schools, Ward and Belmont, the musicians from each institution joined the ranks of the Ward-Belmont Orchestra, thereby evolving a larger and more efficient organization. The full orchestra includes sixty members, whose personnel is made up of the students from the school, mostly those of Mr.

Schmitz's violin class, together with other local musicians of ability.

The first public appearance of these well trained musicians aroused genuine interest. The finely finished program included Schubert's "Unfinished" Symphony, which was worked out in a decidedly polished manner under Mr. Schmitz's baton. Other numbers were "Melody" by Friml; "Minuetto a L'antico," Karganoff, and Schytte's Norwegian Suite, which the orchestra brought out delightfully. In Handel's "Largo" the solo parts were played by the concertmaster, Minnie Talley, with Florence Patterson as organ accompanist.

Mr. Schmitz is not only successful in orchestral work, but is a violinist and teacher of high rank. He is a native of Dusseldorf, Germany, coming to America in 1891. Seven years ago he found his way into the musical life of Nashville,

after having been connected with the Thomas Orchestra and New York Symphony Orchestra, and being for a time in Minneapolis and Dallas, Tex.

Mr. Schmitz, however, is not the only musician in the Schmitz family. In fact, he can only claim half the honors, the other half going to his gifted wife, Estelle Roy-Schmitz. Mrs. Schmitz is a pianist with unusual natural technic and fine artistic sense. She excels as accompanist, and in the orchestra adds her quota of success by a splendid support at the piano. Mr. and Mrs. Schmitz are co-workers in the musical department of Ward-Belmont, and about these two talented people is an atmosphere of sincere artistic value.

E. E.

Mr. Henry demonstrated that he possesses a genuine piano touch, no small variety of color, a tone always warm and a knowledge of pedal effects not always revealed by young players. Mr. Henderson in *The Sun*.

It is not often that musical New York hears a young pianist as proficient or possessing so marked talent as Harold Henry. Thoroughly American in appearance, unaffected and magnetic, he goes about his task in a sincere and affectionate fashion. He has a singing touch, a fine legato, a splendid sense of rhythm and ample, accurate technic.—Mr. Key in *The World*.

Vera, soprano, was most effective in an aria from "Madame Butterfly," and Cadman's "Land of the Sky-blue Water." The performance by Alfred Ilma, baritone, of the "Evening Star" from "Tannhäuser" and Schumann's "The Two Grenadiers" was also creditable. Ira Jacobs was the able accompanist for all the numbers.

### Organists Gather at Federlein Recital

The organists of New York and neighboring towns are joining in a fraternal gathering at the meeting house of the Ethical Culture Society on Monday evening, January 12. Gottfried Federlein, the organist, will give a short recital. The affair is given under the auspices of the National Association of Organists, of which Mr. Federlein is one of the founders.

D'Annunzio's drama, "Francesca da Rimini," has been made into an opera by the Italian composer Santiga, and the première will take place in Turin in January.



## REINALD WERRENRATH

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W. J. Henderson in the N. Y. Sun,  
Oct. 24, 1913.

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## NEW MUSIC—VOCAL AND INSTRUMENTAL

MARSHALL KERNOCHAN has faithfully maintained a standard in the compositions he has given to the public in recent years. He has been neither too prolific nor hasty.

Having then put to his credit some notably fine songs, also a part-song or two for women's voices, he has approached the cantata form with the experience of his other works behind him. His first cantata, "The Foolish Virgins,"<sup>\*</sup> is issued by G. Schirmer. Mr. Kernochan has used a poem by Cecil Fanning, the gifted young baritone, and has planned his music for four-part chorus of women's voices with solos for baritone, contralto and soprano with piano accompaniment.

Mr. Fanning's poem is nicely done, is coherent and presents its story in admirable manner. To it Mr. Kernochan has wedged some of the finest musical ideas which have yet come from his pen. The opening Prelude utters its *leitmotif*, *fortissimo*, *molto marcato* in grim C Minor, in an unmistakable way and the careful examiner will note with pleasure how the composer develops this later in the work.

There is a certain nobility in the music, an aristocratic looking upward that discloses the ideality of its conception. Where a melodic turn might venture to become a trifle commonplace or even obvious the composer covers it with one of his individual rhythmic or harmonic touches.

With the first number, for soprano and contralto solos with chorus, there is an introduction over a syncopated *basso ostinato* splendidly managed. The contralto solo, "A Virgin Robed in Radiant White," has quite the mood of Brahms. The repressed emotion of the *Andante con grazia* "Five virgins drank their perfumed wine" is capital, while the *Allegro* that follows, with its antiphonal bits between altos and sopranos, is dramatically pictured.

So finely contrived is "Soft to Thy Garments Clinging," also for the chorus, with its swaying rhythm, that one must needs refer to it as perfect. In "Ye Are a City," for baritone solo, Mr. Kernochan has managed a pure melody in D Flat with a success that few contemporary musicians can achieve. His materials here are of the simplest. No harmonic resources are called into play. Moreover, the accompaniment is a series of quarter notes in 6/4 time. But the melody which the voice essays is a fine one, suavely flowing, its inflections natural and spontaneous. Should this number become so popular that baritones will sing it as a regular solo apart from its place in the work it will demonstrate conclusively the appeal of Mr. Kernochan's melody.

It is impossible, however, to enumerate the many other numbers. One must, however, be spoken of, for it is the summit of Mr. Kernochan's work. This is the *a capella* chorus, "The Lord said to my Lord." Here the composer has taken his four parts in *Larghetto semplice*, G Major, 3/4 time, and he has written a movement of loveliness, as serene and beautiful as the kind of slow movement we know in César Franck. It is a distinct achievement.

The final chorus, "Be Satisfied, Foolish and Wise," is big and well climaxed.

In evaluating a cantata of this kind, in which excellences abound, one is apt to fail to appreciate the composer's difficult task. Even a four-part woman's chorus has limitations, but these Mr. Kernochan has coped with finely. There are few American musicians to-day who can compete with him in a work of this kind. Its place in the literature is among the best. And a word must be spoken for the admirable workmanship, which is evident though never the main feature. Mr. Kernochan's technic is firm, always carefully expressed in his music and the fugue in the prelude, the voice-leading in the *a capella* number show his

<sup>\*</sup>"THE FOOLISH VIRGINS" Sacred Cantata for Four-Part Women's Chorus, Soprano, Contralto and Baritone Solos with Piano Accompaniment. By Marshall Kernochan. Published by G. Schirmer, New York. Price 60 cents.

serious musicianship in every measure. The cantata is dedicated to the well-known conductor, Arthur D. Woodruff, and should have much success.

A CHARMING cycle of songs for a solo voice with piano accompaniment is Easthope Martin's "Songs of Syria."<sup>†</sup> We have had the pleasure of examining small pieces by this English composer on past occasions. This new cycle has a fine feeling for Oriental color and a melodic richness that should make it popular.

Four songs comprise it, "O Mountain Rose of Lebanon," "The Garden of Urmia," "The Crimson Rose" and "Osarna Mine." Of these the second and third songs are the finest, the harmonic scheme of "The Crimson Rose" being of more than ordinary interest, while its melodic simplicity aids in making it stand out in the cycle. The vocal writing is effective and the piano accompaniments are expressed in a manner that prove the composer a musician of ability.

The cycle is published for both high and low voices.

THE John Church Company has issued its annual volume,<sup>‡</sup> containing a selection of the songs which it has issued during the year. This custom, adopted some years ago by this enterprising American publishing house, is an admirable one and aids teachers and singers who are looking for new songs.

This year's album contains songs by Katharine Barry, Mary Helen Brown, Robert Coningsby Clarke, Mentor Crosse, Teresa del Riego, Margery Dennis, Dorothy Gaynor, C. Hugo Grimm, C. B. Hawley, Ludwig Hess, A. Walter Kramer, Raymond Loughborough, Alexander MacFadyen, Catherine Pannill Mead, Vernon Spencer, Charles Gilbert Spross, Harriet Ware, John Barnes Wells, and Charles Willeby.

THOSE persons who, like their modern music—let us say "ultra-modern" and be exact—"fugued" will take a great deal of enjoyment out of Paul Dupin's "Trois Esquisses Fugées,"<sup>¶</sup> three piano compositions which the distinguished French publishers, A. Durand et Fils, issue in Paris.

Paul Dupin is one of the modern Frenchmen whose works have been but little exploited in America. Yet he has written a considerable amount of very respectable music, songs, piano pieces *et al.* These compositions, now under consideration, are modern essays in fugue-form built on the system of harmony which has made the modern French musicians known the world over. The present reviewer has seen no other compositions in which modern French harmony and the form in which Bach reached his highest flights are placed in union.

Let it be recorded that the union is not a happy one. The form of the fugue finds itself much more suitably in diatonic harmonies, harmonies on which the great Johan Sebastian, Mendelssohn, Rheinberger, and in modern times such men as Stanford, Parry and numerous composers for the organ have erected their fugal architectures. There is much learning exhibited, however, in M. Dupin's three pieces, though they can hardly be said to have an appeal for either music-students or audiences of to-day, their style being incongruous at best.

<sup>\*</sup>"SONGS OF SYRIA." A Cycle of Four Songs for a Solo Voice with Piano Accompaniment. By Easthope Martin. Published by Enoch & Sons, London; G. Ricordi & Co., New York. Price \$1 net.

<sup>†</sup>SONGS AND BALLADS. (Specimen Copies). Published by The John Church Company, Cincinnati, New York and London.

<sup>¶</sup>TROIS ESQUISSES FUGÉES. Three Compositions for the Piano. By Paul Dupin. Published by A. Durand & Fils, Paris. Price, 2 Fr. net each.

FROM the press of the English house, Novello & Co., Ltd., come a number of novelties.<sup>\*\*</sup>

For a solo voice with piano accompaniment there is Bothwell Thomson's "Wishes," Percy E. Fletcher's "Parson Brown" and A. C. Mackenzie's admirable "The Auld Meal Mill." The last mentioned is by far the best of the three.

Two violin pieces are John Ireland's cleverly done "Bagatelle" and Sir Homewood Crawford's Romance in E Flat. This latter is a royalty composition from which there will be derived little royalty. It is hopelessly conventional and unoriginal, both melodically and harmonically.

The new issues of the H. W. Gray Company, the American agents of the Novello's, are for the most part more interesting. There is one gem among them, a setting of William Butler Yeats's "The Old Men Admiring Themselves in the Water," by John Palmer, a new name to the composer's list. It is perhaps a little too finely grained, too unusual in conception to become popular with singers as a class; yet it will appeal at once to serious musicians who will recognize in it an artistic effort to interpret in tone the mystical nature of the Yeats verses. It is to be hoped that this song will not suffer the same neglect by singers as the two Yeats songs of the gifted American, Clyde Van Nuys Fogel, published a few years ago.

H. Elliot Button's "Sunset," for a solo voice with piano accompaniment and violin obbligato, is conventional but not without melody.

For the organ appears Edwin Arthur Kraft's splendid transcription for his instrument of Tschaikowsky's Melodie, op. 42, No. 3, original for violin. Mr. Kraft has made a thoroughly artistic transcription of the piece, quite in the spirit of the original and idiomatically conceived for the organ. Daniel Gregory Mason is represented by a "Passacaglia and Fugue, op. 10," one of the finest works he has yet published. It is written for the organ in true organ style and will doubtless be welcomed by concert-organists all over the country. Mr. Mason shows his mastery in every measure of the composition, his counterpoint being that of one who has studied his art seriously and with a firm desire that it be as fine as possible. The Passacaglia theme is a noble one and the fugue theme is snappy and interesting. The *stretto* is firmly begun and admirably built and the peroration in 3/2 time, *Maestoso* finely climaxed. It should add considerably to its composer's reputation.

FROM the press of the Boston Music Company comes an octavo series entitled "Russian Choruses."<sup>§</sup> There is the further statement that they are from the repertoire of the Aeolian Choir of Brooklyn, of which N. Lindsay Norden is director.

There has been mention made in the columns of MUSICAL AMERICA from time to time of the work of Mr. Norden and his choral forces, who are devoting their energies so assiduously to the making of propaganda for Russian music. Indeed, their programs are among the most interesting arranged by any choral conductor in America.

Mr. Norden's name appears as "arranger" of six compositions—an "Ave Maria" by Tschaikowsky, Ippolitow-Ivanow's "Bless the Lord, O My Soul," Rachmaninoff's "Cherubim Song," Gretchaninow's "Credo," Kastalsky's "O Light Divine" and Shvedof's "We Praise Thee," the last two composers being composers of church music, if the writer does not err. Just what Mr. Norden has done to these compositions is not clear from the phrase "Arranged by N. Lindsay Norden." They were doubtless conceived for the same combinations of voices, as they are printed in this edition; if Mr. Norden has made the English versions his work deserves credit. In fact the whole series is so excellent that whatever Mr. Norden has had to do with it the general result is a praiseworthy one.

As to the compositions themselves it remains only to be said that they are exceptionally fine works, works which should be

<sup>\*\*</sup>NEW SONG AND VIOLIN COMPOSITIONS. Published by Novello & Co., Ltd. "The Old Men Admiring Themselves in the Water." Song for a Low Voice with Piano Accompaniment. By John Palmer. "Sunset." Song for a Medium Voice with Piano Accompaniment and Violin Obbligato. By H. Elliot Button. Price 50 cents each. "Melodie." By Peter Tschaikowsky. Transcribed for the Organ. By Edwin Arthur Kraft. "Passacaglia and Fugue." For the Organ. By Daniel Gregory Mason, Op. 10. Price 50 cents each. Published by the H. W. Gray Co., New York.

<sup>§</sup>RUSSIAN CHORUSES. For Mixed Voices, Four and Eight Parts. "AVE MARIA." By Peter Tschaikowsky. "BLESS THE LORD, O MY SOUL." By M. Ippolitow-Ivanow. "WE PRAISE THEE." By C. Shvedof. Price 15 cents each. "CHERUBIM SONG." By Sergei Rachmaninow. "CREDO." By A. Gretchaninow. Price 20 cents each. Published by the Boston Music Co., Boston, Mass.

examined by American and British composers of church music. For on realizing the spiritual uplift which can come from music such as these Russians have created they may be induced to refrain from committing some of the theatrically banal and hopelessly commonplace tunes which are advanced all the time by publishers in this country and England.

The choruses are all *a capella*, the Tschaikowsky, Shvedof, Ippolitow-Ivanow and the Kastalsky being for mixed voices (S. A. T. B.) and the Gretchaninow and Rachmaninoff for eight-part mixed voices, all the parts being divided in twos.

\* \* \*

FEW composers are prolific enough to be able to submit for review two published sonatas at one time. Yet this is what Algernon Ashton, the English composer, has recently done. There have been received from him his Sonata in A Minor, No. 3, and Sonata in B Flat Major, No. 4, both for violoncello and piano.\*

Of the quality of Mr. Ashton's work has been spoken in the columns of this journal on past occasions. That he is an able musician even the most apathetic examiner of his compositions will admit. Everything that he writes shows his knowledge of the art of composition. Unfortunately his inspiration does not reach the same plane of excellence as does his erudition. And this is particularly lamentable in the case of 'cello sonatas, since all but the most grateful of sonatas for this instrument are not likely to have very much of a chance.

The A Minor Sonata is the more interesting of the two and has much pleasing though not particularly original thematic materials. A certain Brahmsian influence lurks between the lines of virtually every page. We have noted this before in Mr. Ashton's works; it is a good influence.

These sonatas, numbered "three" and "four" respectively, show that their composer has achieved two others hitherto. His capacity for writing sonatas would seem then to be second only to his indefatigableness as a letter writer. In the latter capacity he is without a rival.

A. W. K.

\*SONATA NO. 3 IN A MINOR. For Piano and Violoncello. By Algernon Ashton, Op. 115. SONATA, NO. 4, IN B. FLAT MAJOR. For Piano and Violoncello. By Algernon Ashton, Op. 128. Published by C. Hofbauer, Leipzig. Price M.12 each.

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## JOHN C. FREUND IN DETROIT

How He Appeared to the Distinguished Musical Critic and Manager,  
N. J. Corey

DR. N. J. COREY, the distinguished writer and secretary and manager of the Detroit Orchestral Association, who is also the music critic of the Detroit "Saturday Night," a prominent musical, art and society paper, wrote for that journal an appreciation of Mr. John C. Freund, the editor of MUSICAL AMERICA, after hearing him deliver his already noted address on the uplift of music in America.

The article has interest largely from the fact that it emanates from the pen of a man who occupies a high social position in Detroit, and is known as an organist and critic of long experience and as one of the most enterprising men in the musical world in the West. It is largely through his efforts that the great orchestra visit Detroit.

Dr. Corey's wife, who is a noted singer and music teacher, and a highly intellectual and brilliant woman of letters, entertained Mr. Freund at a luncheon at the Detroit Club during his visit, and expressed her gratification and approval of the work that Mr. Freund is doing.

Dr. Corey's article, as it appeared in "Saturday Night," is as follows:

### JOHN C. FREUND A POWER IN THE MUSICAL UPLIFT

By N. J. Corey

The appearance of a prosperous man of the world. The air of a confident man of affairs, ready to meet any emergency. The expression of a benevolent philanthropist. Such is one's first impression of John C. Freund, as his massive frame rises from his chair, and he greets one with his quiet voice and soft smile, and his clear, quick eye reflects only benign cordiality and genial good-fellowship. Such distinguished courtesy and genuine kindness of manner and friendly interest of man to man, hardly suggest at first the latent power lying underneath it all, ready to rise in an instant when under the influence of any strong emotion or roused to indignation by the knowledge of wrong or injustice.

But a volcano is quiet when off duty. The chief difference between John C. Freund and the ordinary volcano, however, is that the latter in eruption acts without apparent reason. An eruption of Mount Freund is caused by an outraged sense of justice. Doubtless he is mistaken at times, and when he is convinced that such is the case he settles back with such an expression of relief, so glad that there is no occasion to rouse himself, and the original expression of genial and benignant friendliness resumes its dominance. "I am a peace-loving man," he says; "I do not like nor seek a fight, though I have gathered something of this reputation. I like to be with friends among whom there is mutual sympathy. If my writing has seemed belligerent at times it is because I have been forced to it. I hope good has resulted from it."

Some of us who are younger than he can remember reading his editorials from childhood, stirred by the strong sturdy, forceful and sometimes thrillingly denun-

catory paragraphs, and would have, perhaps looked with apprehension upon meeting so volcanic a warrior, and perhaps would have been surprised at the kindly eyes beaming at us over a pair of spectacles. It was the ladies of the Twentieth

which he had lived, and therefore always convincing.

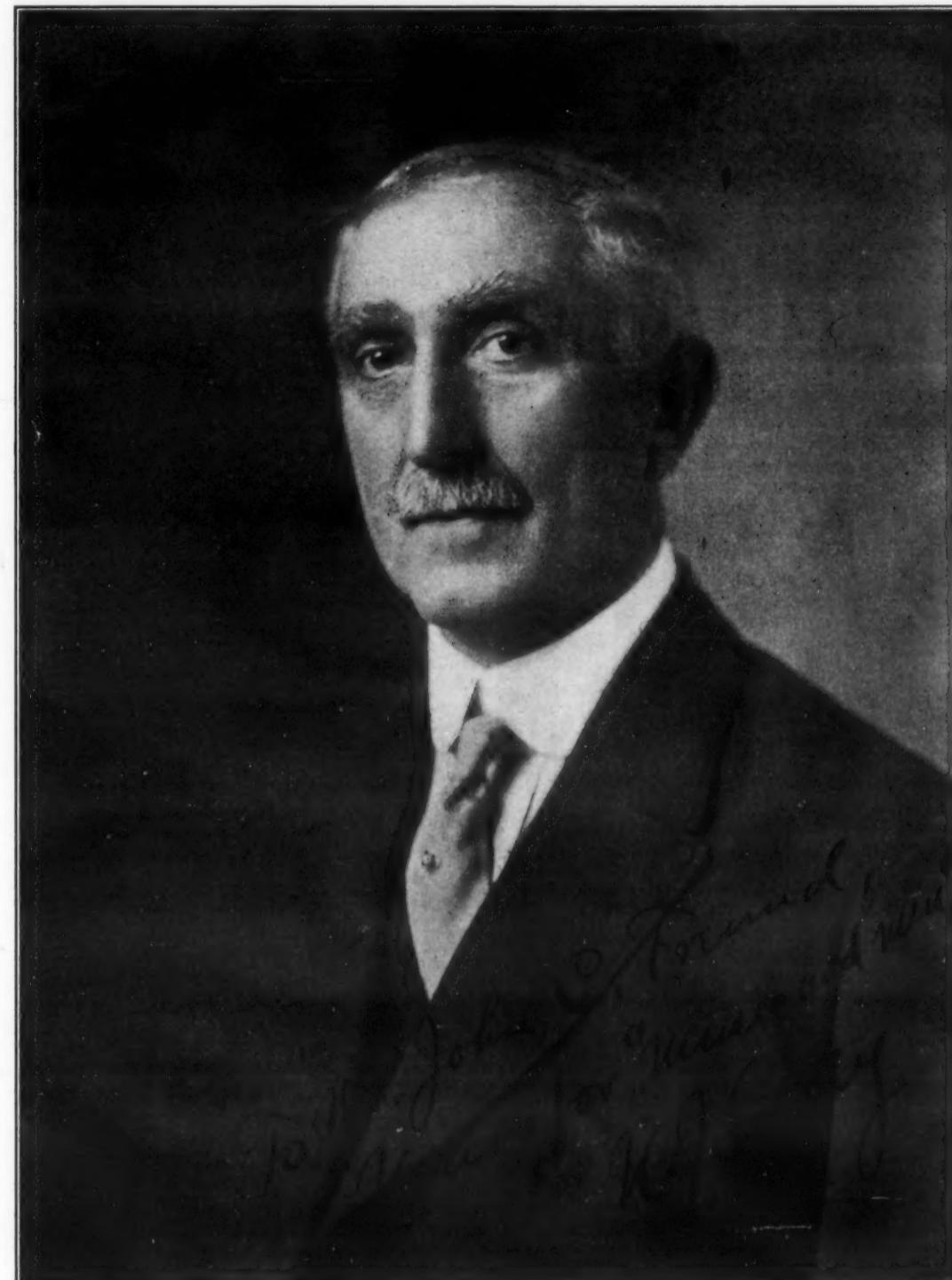
For forty years he has been engaged in journalistic work in the United States, his first venture being in the year 1873, and to hear directly what conditions were forty years ago and how they had grown and developed to the enormous proportions of the present time was interesting, amazing and instructive. Being engaged in journalism Mr. Freund has been able to keep definite tab on the growth in a manner not possible to many. Six hundred million dollars seems a good deal of money to spend

ian, only to learn with chagrin that she was born in this country. The time is at hand, however, when the only chagrin we may feel in a case of this kind will be chagrin that an American should feel it necessary to repudiate her own country. Who ever heard of an Italian taking an American name in order to be successful in Italy? The idea strikes us as amusingly absurd. If we were true to our own native intelligence, however, it would not be necessary for an American to take a foreign name, and we are glad that we are gradually working out of this condition. John C. Freund has been paving the way toward this for many years; not so much the name part of the matter, which is of course of small consequence, but the broader and more inclusive idea of America for Americans first. The taking of foreign names is only an index of more serious conditions. Neither does this exclude the foreigners. These, however, should be taken strictly on their merits and not received with open arms just because they are foreigners, after a preliminary brushing aside of Americans, who in many cases have a talent superior to that of the European artists.

Another thing the genial editor fights is the sensational exploitation of talent. A concert that goes in to a town and carries off all the cash that is available for the season does that town no good. The town is wrought up to sensational excitement, overcrows the hall at extravagant rates for tickets, hears little of consequence, acquires an inflated idea of the merit of those taking part, whose talent in many cases is mediocre or worn threadbare, spends a disproportionate amount of money and is too poor to support any other artists who may come with far superior concerts later in the season. The growth of music and a taste for the best music is thereby retarded indefinitely. A number of good concerts at reasonable prices would do far more for the development of the community musically than the inflated and sporadic interest aroused in one of these sensational exploited occasions. Such things really impoverish the taste as well as the pocketbook, for they leave no opportunity for the hearing of many artists and much music, upon which only does taste grow.

"I am for music and men," said Mr. Freund, "that is for the humanizing side of the art. I believe in music because I believe in its wonderful influence on mankind, particularly great music when it can be given a chance. The technical side of it does not concern me nor my audiences. Leave that to the class-room and to those who are studying to practise the art in one form or another. I care little for the shibboleth 'art for art's sake,' but rather for art for man's sake. The one who practises art for art's sake is liable to get far away from its humanizing influence, and form a one-sided development with which mankind is unable to sympathize. If I have a right to say that I have a mission or that I have a message in my remarks or writings, these are that music should find its way into the hearts and homes of mankind, and that people should be led to think how they can best effect this. The musical uplift must be a universal movement. I have no fight except to deter fraud, fake, and deception from standing in the way of progress. Also that the people shall not deceive themselves, as Americans do when they do not develop self-reliance in matters musical as well as commercial, and when they allow themselves to become the victims of every sensational whirlwind that blows along, instead of giving their attention to the deep and abiding things in the art."

Such is the general drift of many things said by Mr. Freund during his brief stay in Detroit. If he could give his entire time to his public talks it would be a great thing for musical growth in America, for he could thereby reach the people who never see the musical journals. Meanwhile he does not need to lay down his pen. He will still find plenty of opportunity for both quiet protest and fierce denunciation. The field is not swept clear of the foes he would drive out, and probably never will be until human nature can be reconstructed. His is a mighty power for help, however. May he come again.



Dr. N. J. Corey, of Detroit, One of the Leading Figures in the Musical Uplift of the Middle West

Century Club (the ladies are the militant faction at present) who enabled Detroit to hear John C. Freund at the Art Museum last week. A lecture on the Musical Uplift, the announcements said. "But I am not a lecturer," he said; "I simply talk quietly to my audience as I would to a friend." It was thus we found him upon the platform, quietly telling his experience filled with humorous reminiscences, the latent fire within him occasionally rising when he wished to press a point home, and always intensely interesting, because speaking from a rich and varied experience

in one year on music in the United States, especially when but a small proportion of this sum is spent on opera and concerts which we are in the habit of thinking of as the most expensive musical luxuries, the largest single item being the amount spent for music lessons.

Mr. Freund does not believe in foreigners monopolizing the musical interest in America. The exploiting of foreigners at the expense of our own native talent is a crime against ourselves and our own ability, which is naturally inferior to none. Mr. Freund does not disparage the ability of the foreign artist, indeed he was born in Europe himself. The point is quite aside from this. Germany exploits native Germans; France, her own people; Italy, the Italian artists, but America will exploit any nationality *except* her own. To arouse preliminary interest in an artist it is only necessary to mention a foreign name. To announce Mary, or John Smith would only kill all possibility at once. It is this that has caused so many American singers to assume a foreign name. How many times have we enthusiastically applauded a singer under the impression that she was an Ital-

Madame Clara

Mr. Kennerley

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How Noted Baritone Came to Turn His Name About—Buoyancy and Naiveté Engaging Characteristics of Singer—"Hamlet" His Favorite Rôle—As Iron Worker He Wrought Metal Crown on Tomb of Late President of France

By CLARE P. PEELER

THERE is a story about a Polish emigrant who, not so long arrived on our shores, was required to fill out a census blank. He did so in his own peculiar way. Opposite "Name" he wrote "Rabinski"; opposite "Born" he wrote "Yes"; opposite "Business," "Rotten!"

If Titta Ruffo had to fill out such a blank he would have to write opposite "Name" "Ruffo Titta," for that is his proper designation. That is, "Titta" is actually his family name, but as it is also a familiar surname in Italy, the baritone turned his full name about so as to avoid confusion. Opposite "Born" he could unquestionably write "Yes"—no one in this world can be more full of the joy of living in it. As to "Business" almost everyone has heard by this time about that \$2,000 a night. Only two living artists have as good a financial return made them for their wonderful gifts to the world. Nothing about him is more amusing than his naive enjoyment of that fact.

When one first meets Signor Ruffo it is to be impressed just by that boyishness, that naivete. It does not seem possible that this medium-sized, powerful-looking young man, with his dark, curly hair, carefully divided above his broad forehead, who stands hesitatingly before one, could be the world-famous Italian baritone. He is so obviously uncertain what to do. But he sits obediently, as if to pose for a picture, and at intervals regards one sidewise out of long, clear blue eyes, then gets back into the proper pose for a world-wonder.

### Fascinated by New York

Suddenly, however, a chord is touched. New York, which has evidently appealed immensely to his imagination, is mentioned. "Ah, New York! I figure it to myself as one great man," he says, in rapid French. "It is like the Colossus of Rhodes, standing in the harbor with arms outstretched in welcome!" His eyes brighten, enlarge; a smile of singular sweetness is displayed. He begins to talk quickly, with many gestures, and then it is you see the dramatic power of the man struggling to free itself. Presently he slips into a more natural position, in a seat nearer to you, and is no more Ruffo the baritone being interviewed—he is Ruffo the artist, free to talk of what interests him, and a most charming person he becomes.

We touched on many subjects when we

talked together at our first meeting—he with his friend, Mr. Younger. The facts of his birth in Pisa, thirty-five years ago; his early training in his father's Milan iron works, his leaving that decidedly unmusical employment at fourteen to study



Titta Ruffo, Celebrated Italian Baritone

music, his failure at the Santa Cecilia Conservatory in Rome, his subsequent training under Signor Cassini, and his marvelous successes afterward in South America and in Europe—these were all known. That he had a wife and two children, to whom he is devoted, living in Rome, one also knew. But there were other topics of interest, his favorite roles, for instance.

*Hamlet*, it appears, he prefers above them all, with *Rigoletto* a close second. He is a most ardent student of Shakespeare, incidentally. But the very intensity of the demand which such roles make on him requires, so it seems, some comedy work as a reaction and this he finds in "The Barber of Seville." Mr. Younger had related that Ruffo's animal spirits were the joy of all who came into contact with him; that his gaiety was so real and so charming that where he was no one could be dull. Looking at his laughing face, alight with the mere thought of the fun in "The Barber," one could well believe it.

He was asked if he cared for the role of *Escamillo* in "Carmen." "Not very much," he replied. "There is not enough for me to do. But I do like to sing it,"

he added boyishly, "because a great Spanish torero once gave me such a beautiful bull-fighter's costume!"

### A Great Tenor's Prophecy

His first real success was gained when he was twenty. At that time he sang the *Herald* in "Lohengrin" at Madrid to the *Lohengrin* of Vinas, the great Spanish tenor. After the performance Vinas himself applauded to the echo, had taken time to praise the green youth Ruffo and to prophesy for him a great future. Last year, when Ruffo, the idol of his audiences, sang at La Reale, in Madrid, Vinas came to the baritone's dressing room. All the great tenor said was: "Did I not tell you so?"

As to Ruffo's musical ancestry he seemed to know nothing. His father had no singing voice, and no special interest in music. "But my mother," Ruffo said in Italian, "she had a voice magnificent." A brother, Ettore, who accompanies him this season on his American visit, adopted music teaching in Milan as a profession. He has indeed "practised" on his brother Ruffo to the extent of greatly assisting his musical development and has himself written an opera.

Just here Ruffo introduced a diversion quite his own. "Ecco, Signorina," he said, impressively holding up his hand. In perfectly correct English he said, laboriously: "Two br-r-others—four sisters," and then leaned back in his chair with a sigh of relief. He so evidently considered those four words of English an achievement beyond any triumph of bravura singing that all laughed outright. In spite of his American sojourn he has not added largely to this accomplishment, and his stock of English largely consists of "How do you do?" "I thank you very much," and "Good bye."

One was at loss to account for Ruffo's splendid physical development, seeing that he confessed his favorite diversion to be stamp collecting, which could scarcely be classed as violent exercise. It appeared, however, that his physique had been developed originally in his father's iron works, where he attained considerable skill. Of this skill the tomb of Sadi-Carnot, late French President, bears token in the shape of a crown of iron and copper wrought by Ruffo. All the iron work on his Roman villa was designed by him, but the days of his handcraft have gone by. Since he has taken to creating golden tones instead of iron crowns he keeps himself physically fit by long walks.

### Favors San Carlo Acoustics

Tea was brought by his valet and served just as we began discussing opera houses. He had at that time not yet sung in North America, and his favorite house, acoustically, was the San Carlo in Naples. Of the La Scala at Milan, the Colon at Buenos Ayres, of the La Reale at Madrid and of the great Paris Opera House he spoke with admiration for their wonderful construction.

He had heard of the comparative coldness of North American audiences and seemed a little apprehensive. Yet two nights later one of the coldest audiences in the United States went mad over his *Rigoletto*, and the cries of "Bravo," "Encore, Ruffo," sounded over the storm of clapping.

### Arthur Middleton in Grand Rapids Concert

GRAND RAPIDS, MICH., Dec. 18.—The Schubert Club gave its first public concert at Powers's Theater on December 16, with Arthur Middleton, basso, of Chicago, soloist. Mr. Middleton is the possessor of a fine voice, an effective singing method and wide range of style. The Schuberts, under the directorship of J. Frances Cambell, aided in the general success and Walter Hartley was accompanist. E. H.

## "L'AMORE MEDICO"

## DRESDEN SUCCESS

Wolf-Ferrari's Music Called Sprightly and Colorful—A Weingartner Concert

DRESDEN, Dec. 6.—Two new operas were brought out in Dresden yesterday. The "Carillon" ("Glockenspiel"), by Brandt Buys, met with only a lukewarm reception, but the other, "L'Amore Medico," by Ermanno Wolf-Ferrari, achieved a brilliant success.

The book of the Wolf-Ferrari opera is based, as everyone knows, on Moliere's comedy, "L'Amour Medicin." The music is sprightly, full of wit and color, and the lyric parts and the comic situations are equally effective.

Minnie Nast and Grete Merrem, among the women principals, were especially successful as were also Messrs. Soot and Ermold. The composer, with Conductor von Schuch and the stage manager, d'Arnals, was called before the curtain amid great enthusiasm.

Felix von Weingartner, as conductor in the "Music-friends" Concert, stirred all Dresden by his interpretation of Beethoven's Fifth Symphony—a performance which outshone even previous presentations of the work by Weingartner in this city. Gustav Havemann played Weingartner's Violin Concerto and Mme. Lucille Marcell-Weingartner sang his *Lieder*. As a composer Weingartner is not remarkable, but the interpretations were fine.

Another musical event of importance was the concert of the Russian Hills Verein and the appearance of the vocal quartet from the St. Petersburg Imperial Opera (Tschuprynikoff, Nauoff, N. and K. Kedroff). The effect of their virtuoso ensemble performance equalled that of the famous Moscow Synodal choir, heard here two years ago. It is impossible to describe their ethereal pianissimi, their wonderful shading and splendid climaxes with anything like adequacy.

At Roth's music-salon, Leland A. Cosart's compositions (pianoforte and songs) have just been given a hearing. As to workmanship, content and form, they are very valuable. They are not of the modern revolutionary trend but are instinct with the soul of music. The songs were presented by Franziska Matthei, whose musicianly interpretations won much commendation.

In the Männergesangsverein, Adrian Rappoldi distinguished himself as an interpreter of Vieuxtemps, Sarasate and Kreisler. He was ably assisted at the piano by Mme. Wihan-Vyse, a musician of notable qualifications. Two newcomers on the platform were Clara Hess-Dzondi and Ernst Alfred Aye, both singers.

Frau Dr. Tangel-Strik, in association with Warwas, Spitzer and Zenker gave a delightful chamber music soirée devoted to the Bohemian composers, Smetana and Dvorak and also Reink-Becker's Sonata, op. 150. This new combination made a decided success. A. I.

Frederick Delius's opera "Fennimore" is to have its première in Cologne under Gustav Brecher's direction this season.



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The monumental creation of genius proved by virtue of its glorious rendering in the climax of the Philharmonic concert in New York on Thursday evening of last week. And the assertion means much since, though there was no soloist at hand, the program was one of the most enjoyable offered thus far this season. It contained beside the Liszt work the "Eroica" Symphony (which conductors have, fortunately, not been inclined to overdo this year), the Bach-Albert "Prelude, Choral and Fugue" and Rimsky-Korsakoff's "Spanish Caprice." At no time this season (or, perhaps, in any other) has this orchestra, of which New York cannot be sufficiently proud, played with more consummate smoothness of execution, greater elasticity, richer and more firmly balanced tone. Seldom, too, has it reacted more tellingly to the inspiring, communicative enthusiasm of its splendidly gifted and authoritative conductor. After both the symphony and the symphonic poem Mr. Stransky had the players rise in response to the applause. They might, in all justice, have been made to do so after every number.

Mr. Stransky's reading of the Beethoven is large in outlines, weighty in emotional import, pointedly direct in utterance. Every movement was admirably done and one need have no hesitation in declaring that no living organization could have played the *scherzo* with greater delicacy, more deftly graded shading, finer taste. The horn trio was flawless. In the finale the heavenly *poco andante* was inexpressibly moving.

It would take columns to do anything like adequate justice to Mr. Stransky's "Tasso," to his voicing of its contrasting moods of gloom, despair, charm and exultation. His upbuilding of the thrilling climax at the close—which, by a miracle of genius, Liszt has evolved out of the very melody whereby he has previously portrayed *Tasso's* poignant grief—leaves the hearer fairly breathless. The whole interpretation is one of the unforgettable memories of a musical lifetime.

Finely played and enjoyable, too, was the Bach—enjoyable even to those for whom Albert's ornamentation of Bach serves merely as a clog to the lovely melodic flow of the fugue. And there was much applause for Rimsky-Korsakoff's "Caprice." It is effectively brilliant, even if not great music, and its occasional Orientalism hints subtly at Moorish influences in Spanish folk music. H. F. P.

### PADEREWSKI IN PITTSBURGH

**Not So Much Applauded as Formerly—  
Josef Hofmann's Recital**

PITTSBURGH, Dec. 22.—Ignace Jan Paderewski, after following his custom of keeping his audience waiting for forty minutes in order to work it up to a height of expectancy, appeared before a large audience in recital at Carnegie Music Hall Tuesday night. But it was not the enthusiastic audience that Paderewski has been accustomed to greet in Pittsburgh. The pianist's style has materially altered during the last few years. In his opening number the Bach-Liszt Prelude and Fugue, there was not much of Sebastian's manner, but there was a lot of Paderewski's. And it was the same in his interpretation of the B Flat Minor Sonata of Chopin and the Beethoven Sonata in E Major. Other numbers were also given, including encores such as the "Warum" of Schumann. There was plenteous applause, but it was not of the spontaneous sort that Pittsburgh audiences in the past have been accustomed to bestow upon Paderewski.

Josef Hofmann gave a recital Monday night in the Schenley Hotel and also a splendid program, although some declared they had heard him to better advantage. The acoustic properties of the hall are not ideal. Mr. Hofmann's opening number, the Bach-d'Albert Prelude and Fugue in D Major, was played with splendid understanding and marvelous technic. Other offerings included the Sonata, op. 31, No. 3, by Beethoven; Chopin's F Minor Nocturne, Debussy's "Soirée en Grenade," the sixth of Liszt's "Rhapsodies" and others. He was given a most flattering reception.

Thomas Whitney Surette in the sixth of a series of lectures on "Music—How to Understand and Appreciate It," at Carnegie Music Hall, last week, dwelt on the subject of "Orchestral Music and the Community," which was illustrated by Mr. Surette, with Elsie V. Boyce at the piano. E. C. S.

**Ovation for Mrs. Beach, American Composer, in Berlin Début**

BERLIN, Dec. 18.—Mrs. H. H. A. Beach, the American composer, made her début in Berlin to-night in her own concert with the Philharmonic Orchestra conducted by the American, Theodore Spiering. She received an ovation from an audience which included most of the leading musicians of Berlin.

# HENRY HADLEY

## As Conductor of the San Francisco Symphony Orchestra

Receives the unanimous approval of the press of San Francisco.

The following notices appeared after the Concert  
on December 5:



**THE CHRONICLE**—The symphonic program began with the Brahms No. 1, C minor, whose four movements occupied nearly an hour in their unfoldment. A few months ago the consuming of that length of time for one number would have been protested, the players then lacking the adequacy which yesterday gave to the symphony a nearly perfect rendition.

The beauty of this particular Brahms number is scarcely describable; it seems to bear everything pertaining to the nobility of music. Its dignity is impressive, but always melodious, there being little or nothing to indicate a tendency toward mixed keys or chopped intervals.

It has a wealth of invention sanely garrisoned by orchestral structure, and a strong undercurrent of sadness—not depressing—flows in and out of each theme like a caress. The orchestra played with life and appreciative feeling, the close of the number bringing to Conductor Hadley and his men a greater and more prolonged applause than has ever been their share.

Humperdinck's overture from "Die Königs Kinder" had nothing of note to acclaim; it sounded as many overtures, having excellent features and pleasing rhythms. Wagner's "Prelude" to act III of "Die Meistersinger" was a mixture of delicious vivacity and the inherent dignity of the composer and was played intelligently as to interpretation.

Its orchestral arrangement, somewhat

in the nature of a suite, left not a few of the audience perplexed, however, at the close, which came abruptly—and not in conformity with anticipation. A formal "Wagner day" will be given next Friday afternoon, when devotees of the great master may listen to a feast of "Tannhäuser," "Lohengrin," "Parsifal," "Siegfried" and "Tristan und Isolde."

**REDFERN MASON IN THE EXAMINER**—I am happy to tell readers of "The Examiner" what Mr. Clarence Whitehill thinks of the San Francisco Symphony. As the orchestra played the accompaniments to the great recitations of Wotan and Hans Sachs, in which Mr. Whitehill was the singer, his opinion is based on direct experience.

After rehearsing the fact that he has sung with all the principal orchestras of Europe and America, the eminent vocalist says:

"I want to go on record as saying that the San Francisco Orchestra compares favorably with any one of them."

Nor does Mr. Whitehill confine his approval to the playing of the Wagner excerpts. "I have never heard a finer or more notable reading of Brahms's No. 1 Symphony than the one given to-day," he says.

That such results could be gained with an American orchestra playing under an American conductor fills him with gratification. He praises Mr. Hadley enthusiastically. "Hadley is the right man in the right place," he writes; "he is doing more to build up a first-class orchestra than any foreigner under similar conditions." And to show that he is not alone in this view he quotes the words of Dr. Carl Muck, director of the Boston Symphony, who says: "I have known Henry Hadley for the last six years, and I consider him to-day the best American conductor in the country."

**THE POST**—Two artists of distinction in the glorious field of music clasped hands on the stage of the Cort Theater yesterday afternoon and congratulated each other on triumphs achieved. It was a great moment in the lives of the pair—composer-director and singer—their minds still a-thrill with the splendor of the music just rendered to the delight of an audience which packed the house.

Each, it may be hoped, can feel some sense of pleasure in the words of approval which a critic is privileged by happy circumstances to express, but cold type cannot convey any such impression as manifestly was given by the warm handclasp and spoken word under the present benediction of enthusiastic applause.

The incident came at the close of Clarence Whitehill's singing of Wotan's farewell from "Die Walküre," and the splendid rendering of the orchestral score by the musicians under the direction of Henry Hadley.

Whitehill's voice revealed beauty and power, giving always the impression of reserve force behind, relieving the audience of all anxiety as he approached the exacting climaxes of the wonderful song. His sustained notes were true and strong. Entirely free from any suggestion of artificial vibrato, Whitehill's sonorous baritone voice always was vibrant with feeling.

Hadley directed in a more spirited manner than is his wont, as if most keenly aware of the responsibility placed upon him. The result was magnificent.

The fourth symphony concert of the season began with Brahms's Symphony No. 1 in C minor, a composition of great beauty, dignity and melodious charm. The effective manner in which it was rendered gave splendid testimony to the excellent work of Henry Hadley in the building up of the orchestra in the past two years, and the quality of the material selected for the important musical institution. In spite of the great length of the symphony, each of the five movements was heartily applauded.

## ECHOES OF MUSIC ABROAD

**French Composers Win Victory in Terms Imposed Upon New Director of Paris Opéra—Is Richard Strauss the Man of the Hour or but the Creature of the Hour in Germany?—Runciman Labels This Country “the Land of Derelict Hopes”—Clara Butt Achieves Remarkable Record on Australasian Tour—Eugène Ysaye Honored by King of the Belgians—A Break in Famous Troupe of Russian Dancers**

**A**MONG the new conditions to go into effect when Jacques Rouché becomes director of the Paris Opéra on January 1, 1915, is one that is a concession to the demands of the Society of Authors and Composers. Heretofore the requirements for new works to be produced have been based on an aggregate number of acts, the directors being bound to stage eight new acts by French composers every year. In future the novelties will be reckoned in terms of complete works. During his seven years' term of office M. Rouché will be required to produce seven new long operas by French composers, seven of a shorter nature likewise of home manufacture, and but three other large works which may be foreign products. Assuredly the Paris Opéra is in no imminent danger of becoming cosmopolitanized.

\* \* \*

**R**ICHARD STRAUSS weeks are coming into vogue in Germany. Munich took the initiative a couple of years ago, two or three similar experiments have been made since, and now the Berlin Royal Opera has fallen into line. The second week of this month was dedicated primarily to the conductor-in-chief of the Kaiser's Berlin headquarters of the lyric drama, in that four of his five works that are in the institution's répertoire were given under his personal direction at intervals of two days apart—"Salomé," "Elektra," "Ariadne auf Naxos" and "Der Rosenkavalier."

The absence of "Feuersnot," the first of his lyric works ever produced at the Royal Opera, was doubtless due to expediency, since now that it is never sung there all the trouble of working up a revival of it with practically a new cast would have been necessitated. When "Feuersnot" was first produced there and its sixteen-part choruses stirred the waters of the Spree, Rudolph Berger, then a baritone utterly innocent of tenor aspirations, and Emmy Destinn had the principal rôles.

It is, of course, the popular idea that Strauss is the man of the hour in Germany. But whether he is really that or but the creature of the hour John F. Runciman doubtless would say must be left until a later date for determination. Drawing the distinction that there are men of the hour and there are creatures of the hour, Mr. Runciman has been pointing out that it is the greatest of mistakes to confuse the two species. "Generally the creature considers himself the man; and if the man is modest, as sometimes happens, he may think himself no more than the creature; but the distinction is clearly marked. If we go back to the time of Handel we find specimens of each class side by side.

"When Handel first came to England he was the man of the hour; the hour passed and for years he was an outsider; then his hour struck again and he died the richest and most popular musician who has ever lived in this country. He was a man, and manhood persists. One of his contemporaries was Clayton, who temporarily eclipsed him in the drawing-rooms of the great. But Clayton was the creature of the hour; the hour passed and never struck again for him. Dr. Pepusch was another of the same kidney: 'The Beggar's Opera' killed Handel's operatic enterprise; but when the hour passed he passed with it into everlasting night.

"Parallels may be found in every era. Dvorak was the creature, not the man; after his brilliant ephemeral flutter with his 'Stabat Mater' and 'The Spectre's Bride' he committed suicide with his 'St. Ludmilla' and was virtually no more heard of in this country; he took refuge in America, the land of derelict hopes. And now we have, largely displayed before the public eye, a number of musicians who may

be the men of the hour or only the creatures: that remains to be seen. In which category shall we place Elgar? In which the late Coleridge-Taylor?"

And so America is "the land of derelict hopes"! Let us thank Mr. Runciman for this new label. It trips readily from the tongue, it sounds imposing, and it is fraught with a fascinating sense of trag-

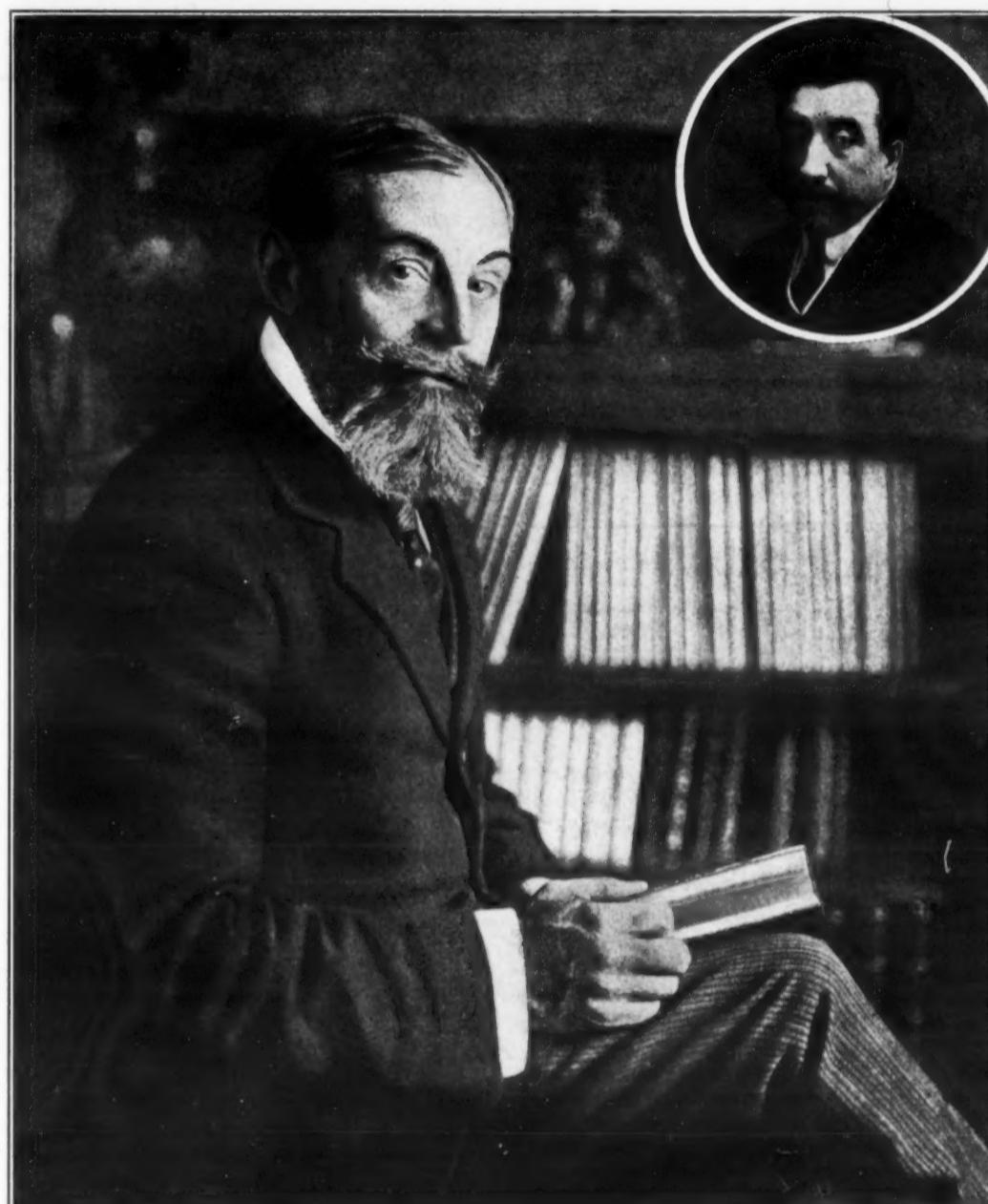
Whereupon the hissing began. Strange to say, however, in spite of, or, perhaps, because of, the hissing the exuberant applause of the non-hissing part of the audience made it necessary to repeat the piece.

\* \* \*

**O**N Saturday of this week Clara Butt and Kennerley Rumford sail for San Francisco to resume their interrupted tour of this country. During their short stay in Australasia they will have given seventy-two concerts when they bring their tour to a close with a farewell in Melbourne on Christmas night in the huge Exhibition Building that can accommodate 15,000 people. In New Zealand alone they have given twenty-four concerts and in Tasmania, eight.

\* \* \*

**T**HE agile Nijinsky is no longer connected with the Djagilew troupe of Russian dancers of which he and the beautiful Mme. Karsavina have been the co-stars for the past five years. In view of his standing as the conceded unrivaled



Jacques Rouché, the New Director of the Paris Opéra

Following a general shuffling of the directorial cards of the State-subsidiated opera houses in Paris, Jacques Rouché, a progressive enthusiast for the stage who has won his spurs as director of the Théâtre des Arts, has been appointed to succeed the present co-directors, MM. Messager and Broussan, as director of the National Academy of Music, commonly referred to simply as the Opéra, for a term of seven years, from January 1, 1915. He has chosen Camille Chevillard, the conductor of the Concerts Lamoureux, to be his musical director.

edy. In fact, it sounds almost profound. Were it in substance anything but a tragic mask it might be. In any case it is a relief from the Continentally popular nickname of "Dollarland."

\* \* \*

**I**F to have one's music hissed is indisputable evidence of the attainment of greatness then the Anglo-Australian composer Percy Grainger can now lay claim to immortal laurels, for some of his music, which in England is regarded as "refreshing, but otherwise harmless," has achieved the dignity of being hissed in Berlin.

It took place at one of two concerts given recently in the German capital by the new young English violinist, Isolde Menges. The English conductor Lyell-Taylor went over to conduct the orchestra at these concerts and during one of the intervals between the violinist's numbers the orchestra played Grainger's "Shepherd's Hey."

prince of Russian male dancers, it is the more surprising that the break took place on the initiative of Director Djagilew. Mme. Karsavina is not generally recognized as Pavlova, so that the elimination of Nijinsky would seem to indicate a fatal emasculation of a company that has had a success truly phenomenal in European capitals, more especially Paris and London.

The company spent the Summer season down in Buenos Ayres and other South American cities, and it was not until the beginning of this month that Nijinsky arrived in Vienna after the return voyage. Immediately after his arrival he received a telegram from Djagilew notifying him that his services would be no longer required. Thereupon the dancer promptly informed Richard Strauss, who has been composing a ballet, "Potiphar's Wife," for the Djagilew company and with Nijinsky especially in view for the principal male rôle. The result is that Nijinsky himself will arrange

to produce the ballet in London. The scenario is from the pen of Hugo von Hofmannsthal. Strauss's librettist for "Elektra," "The Rose Cavalier" and "Ariadne auf Naxos."

Nijinsky's wife is a daughter of the Hungarian tragedian Marcus and he intends to spend some time with her family before deciding definitely upon his future activities. It is rumored that Director Gregor is trying to attach him to the Vienna Court Opera.

\* \* \*

**D**REARY and depressing as is the essential fact of evanescence, it offers an escape valve to the imagination harassed by the clamoring of the Futurists at our door. At least the *Musical Standard* finds consolation in the reflection that evanescence is the doom of the trivial, the sensational and the untrue in art, even as it is the doom of the flesh in life, and that since the inner necessity of music would seem to be to portray the voices of Nature and the dreams and passions of man, "once composers forsake their natural road and seek to find new roads in mines, engine yards and garages they will surely stultify themselves and invite the evanescence already tracking them down."

This is the particularly happy thought that presents itself. The Futurists, as is well known, derive their "inspiration" from the noise of locomotives and machinery. But—and they are not sufficiently farsighted to realize this—with the problems of electricity daily being solved, when the inevitable day comes when noiseless vehicles and noiseless machinery are installed, their symphonic poems of the mechanical realism of to-day will automatically fall into the class of the "old-fashioned."

\* \* \*

**W**ITH a tour of twelve gratifyingly successful concerts in his native Switzerland and subsequent appearances in Paris back of him, Rudolph Ganz is now once more in Berlin, there to resume his teaching in the intervals between his concert engagements.

Ferruccio Busoni is not permitting his Bologna duties to tie him down too closely. He made the trip to St. Petersburg the other day to give his "choral concerto" at one of the Kussewitzky concerts and according to reports he achieved there one of the outstanding triumphs of his career.

Eugène Ysaye has just been honored by the King of the Belgians with the title of Court Conductor. This is a distinction that has befallen no one else since the death of Gaevart.

At the invitation of the Munich Court Opera Hans Pfitzner recently went over from Strassburg to direct the revival there of his "Der arme Heinrich," and so cordial was the reception accorded him that it is taken for granted that the breach that had existed between the composer and the Munich institution since its first production of his opera, when he was so piqued by its attitude in putting on a cast of secondary members of the company that he disclaimed all connection with the performances, is now completely healed over.

\* \* \*

**O**F the pianists left in Europe this year, when so many of the giants are in our land, none is likely to be more in the public eye than Moriz Rosenthal, fresh from a season or two of comparatively little concert work. His recent reappearance in London, when his imposing technical equipment seemed to make all its old-time sensational effect, prompted one admirer to look up a certain famous retort this pianist once made to a critic who had objected to his untraditional readings of some of the classics. Nearly twenty years have elapsed since he wielded his pen more mightily than a sword to answer that criticism, but what he said then is scarcely a whit less apt and suggestive to-day. This is how he replied in the Vienna *Die Zeit*:

"German criticism has demanded a slavish imitation of authority, the inevitability and freezing of the shading in tone and tempo, the banishment of all rights to musical definition—in a word, the ideal hand-organ. Genius cannot bear tradition. Tradition is a crutch for the lame; but one cannot fly with it. Tradition does not even acquaint us with the tempi, as the composer feels differently in the various situations of life, and at different episodes."

Then, after further remarks along these lines, he turned his attention to a certain class of his fellow-artists: "You artists of the holy order of tradition, who walk

[Continued on next page]

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## ECHOES OF MUSIC ABROAD

[Continued from page 15]

about heavily, measured, with a swollen breast of inexpressive, mannered mannerisms, your stiff elegance and your poverty of phrases which you devotedly spread art—I leave to you your affected affection, your blunt understanding, your unbounded narrowness! We no longer want 'true servants of art'; what we need are masters!"

\* \* \*

**B**EING shaved to music is the latest thing in thrills, according to a writer in the London *Daily Citizen*. As he entered the "salon" of a tonsorial artist he was met on the threshold by a suave assistant who, with a wave of the hand, inquired, "Any special tune you prefer, sir?"

"I glanced at the indicated corner of the room and discovered that the wave was toward a perfectly elegant talking-machine. My selection was a dreamy waltz and the shave was the smoothest on—or should it be 'by'—record. But I thanked my presence of mind that I had not chosen a Tango."

\* \* \*

**M**OSCOW has been hearing two Rimsky-Korsakoff operas for the first time, "Tsar-Saltan" and "Mlada," which are called companion operas for some not obvious reasons. "The Tsar-Saltan" is based on a Russian folk-story as treated by Pushkin. The Tsar of Russian folklore is variously represented—not always as a mighty despot, nor even a ruler of imposing magnificence, but at times as a positively droll character, doing everything in the wrong way. It is this latter type of folklore Tsar that figures in the Rimsky-Korsakoff opera, which, composed in 1894, contains, it is said, some of the composer's best music of gay and sprightly character.

## FAIRY TALES APPEAR FOR CHARITY IN CHICAGO

**Mme. Jomelli, Charles W. Clark, Ruby Helder and Others in "Examiner's" Christmas Concert**

**C**HICAGO, Dec. 15.—The annual concert given under the auspices of the Chicago *Examiner* for its Christmas charities was held at Orchestra Hall last Sunday afternoon and for this concert, as in former years, a galaxy of famous artists was engaged. Jeanne Jomelli, the widely known lyric soprano, with scarcely a stop in New York, came direct to this city from London, England, to take part in the program. Accompanying her from New York was Ruby Helder, a young lady with an unusually low voice resembling in many respects a tenor quality.

Charles W. Clark, the Chicago baritone; Rudolph Reuter, the American pianist, and Harry Weisbach, concertmeister of the Chicago Symphony Orchestra, were the other artists, and A. Leon Bloom, Gordon Campbell and Bertha Mandelbaum supplied the piano accompaniments for the various artists.

Mme. Jomelli was heard in two groups of songs, including the "Vissi d'Arte" from "Tosca," a group of miscellaneous songs, including "Chère Nuit," by Bachelet; songs

The origin of "Mlada," as described in the *Monthly Musical Record*, is interesting. In 1869 the autocratic director of the Imperial Opera in St. Petersburg, Gudeeonow, by name, conceived an idea for a fairy opera interspersed with dances. The theme was taken from a folk-tale of a Slav tribe living on the Baltic coast. It referred to a time anterior to the introduction of Christianity into the country. The various scenes were distributed among Borodin, Cui, Moussorgsky and Rimsky-Korsakoff. But although immediately commenced, this patch-work opera remained unfinished, as Gudeeonow retired soon after and most of the composers used the excerpts they had already made in other works at various times.

Twenty years passed, however, before Rimsky-Korsakoff returned to his subject in 1889. At its first performance in 1892 at the Imperial Opera House in St. Petersburg it had a considerable success, but it disappeared after a few performances. Now this year in Moscow it has won a noteworthy success.

\* \* \*

**H**AVING retired from the concert stage in his capacity as a song-recitalist, Georg Henschel still remains in his other rôle as a conductor, and just now he seems to be throwing himself into its activities with special zest. A few days ago he conducted a concert of the Scottish Orchestra in Edinburgh—a three-symphony program of the Haydn-Mozart-Beethoven model—and this week he has had one of the most important opportunities of this nature that he has had since his Boston Symphony days, in being called upon to take Willem Mengelberg's place at the head of the Amsterdam Concertbouw Orchestra in a Beethoven-Wagner program in Rotterdam.

J. L. H.

by Hugo Wolf and the "Cuckoo" by Liza Lehmann.

In these she sang with unusual warmth and enthusiasm. Her voice, besides retaining its former brilliancy, has acquired additional resonance since she was last heard here.

Ruby Helder, who has been erroneously called a girl tenor, has, in reality, a very deep contralto voice, which, if properly developed, should become famous. She is still very young but very musical and her singing of such arias as the Narrative from Puccini's "La Bohème" and "Lend Me Your Aid" from Gounod's "Queen of Sheba," was excellent. Her English ballads were given with highly sympathetic quality.

Charles W. Clark added much to the program by his artistic performance of groups of German and French classic songs. The three songs of Brahms, "Die Mainacht," "Wie Bist du Meine Koenigen" and "Von Ewige Liebe" were given with excellent finish and the four French songs which followed elicited storms of applause, necessitating his adding Debussy's "Mandoline" as an encore.

Rudolph Reuter, the Chicago pianist, who has recently been added to the faculty of the Chicago Musical College, stepped at the last moment into the breach occasioned through the non-appearance of the pianist advertised to appear. He scored a triumph, disclosing a remarkable technical proficiency, a vigorous and brilliant tone and musical insight of high order.

Harry Weisbach, though last, deserves especial praise for his virtuoso playing of the "Faust Fantasie" by Wieniawski and pieces by Volpe, Vieuxtemps and Rehfeld. He, as well as the other artists of the program, had to respond to numerous encores.

The above artists were secured by the Chicago *Examiner*, through the courtesies of R. E. Johnston, the Redpath Lyceum and Musical Bureau, the Chicago Symphony Orchestra and the Chicago Musical College. A considerable sum was added to the fund for the Chicago *Examiner's* Christmas charities through this highly artistic concert. As in former years Maurice Rosenfeld was in charge of the concert as musical director.

M. R.

### Music Professor Seeks Divorce

**C**INCINNATI, Dec. 17.—Suit for divorce has been filed at Hamilton, a Cincinnati suburb, by J. Christian Ringwald, professor of music at Oxford College, against his wife, Ella T. Ringwald. They were mar-

ried in Leipsic, Germany, in 1899. Professor Ringwald alleges that his wife is "untidy" and in that respect does not conduct herself in keeping with his station in life and further avers that she constantly criticizes and upbraids him. Mrs. Ringwald is a musician and also teaches at Oxford College. She was a Miss Morris of New York and met her husband when she was studying music in Leipsic. Professor Ringwald has a wide reputation as an authority upon musical matters and is a composer and writer.

artistic and technical viewpoint. Miss Maas was graduated from the Peabody Conservatory last season and is continuing her studies under Mr. Breitner at the Stern Conservatory.

W. J. R.

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Mrs. Lillian Tyler Plogstedt, the official accompanist of the Cincinnati Symphony Orchestra, is a woman of unusual musical gifts, for she accompanied Fritz Kreisler at sight when he played his "Introduction and Variations" at a recent concert and won the unstinted commendation of the famous violinist. Mrs. Plogstedt is not only a gifted reader, but enters with unerring understanding into the spirit of whatever accompaniment she is playing.

She is the wife of a prominent young banker and only her devotion to her home and her Cincinnati friends prevents her from accepting offers which are constantly coming to her and which would give her unique talents an opportunity for their fullest expression.

**SECOND SINSHEIMER CONCERT**

**Excellent Quartet Assisted Ably by  
Harriet Scholder-Edlin**

The Sinsheimer Quartet, consisting of Bernard Sinsheimer, first violin; Louis Edlin, second violin; Joseph Kovarik, viola; and Jacques Renard, cello, gave its second concert of the season on December 17, at Rumford Hall. Mrs. Hattie Scholder-Edlin, pianist, was the capable assisting artist.

The Quartet gave a musicianly reading of the Haydn Quartet in F Major and Schumann's Quartet in A Minor. Most praiseworthy of all was the artistic and tasteful interpretation of Mozart's Piano Quartet in G Minor, which was enthusiastically applauded by the audience.

**Berlin Success for Chicago Singer**

BERLIN, Dec. 20.—Approval seemed to be unanimous among the audience at the song recital of Mrs. Hendrikje Ohlson, of Chicago, the Norwegian-American prima donna at Harmonium Saal this week. There were many Americans present, including Ambassador and Mrs. Gerard. The program was well chosen and beautifully sung.

Adela Verne gives two piano recitals in London this month.

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**5,000 HEAR MELBA AND  
KUBELIK IN PORTLAND**

Oregon Audience Finds Artists at Their Best—Success of a Portland Soprano in Opera of Paris

PORTLAND, ORE., Dec. 6.—On Thursday evening under the management of Lois Steers and Wynn Coman, Mme. Melba and Jan Kubelik appeared at the Armory before one of the largest audiences ever seen in that building. Nearly five thousand persons greeted the artists, who were both at their best. It is seldom that one has the opportunity of hearing two such artists on the same program, and honors were about equally divided. Edmund Burke was well received in each of his numbers, and Mr. Lapierre was a delightful accompanist.

Once again Portland is proud to note the success of one of her daughters in the musical world. Mrs. Kathleen Lawler Belcher, who has been in Paris for the last two years studying for grand opera, has made a most successful début in that city, singing the leading rôle in "Lakmé." The following from *Comoedia* illustrates her success: "One could not dream of a *Lakmé* more harmonious both in gesture and voice than Kathleen Lawler. Sometimes we are carried back to memories of Mme. Melba, an artist of the same type. Nothing too high can be said in praise of Miss Lawler, who will certainly have a brilliant career. Her high tones are of a delicious purity, and she sang high E with the greatest facility. By repeated bravos the audience showed its appreciation of her acting, which was the perfection of grace and feeling."

Arthur Alexander, a former teacher of our city, is also singing in Paris, and has been engaged by M. H. Hanson for a concert tour in America.

Several local musicians have appeared successfully on programs during the last week, among them being Mrs. Fred Olsen Mrs. Rose Friedel Giannelli, Mrs. Delphine Marx, Mrs. Pauline Miller Chapman, Anne Matschiner, Carmel Sullivan, Cristina Bratton, Helen Butzleff, Kathryn Ensey and Dagmar Kelley. Interesting pupils' recitals have been given by the following teachers: Jocelyn Foulkes, Marie Soule, Frieda Leitner and Hedwig Kasper. H. C.

**SCRANTON HALL FAULTY**

**Stokowski Finds Acoustics Poor—  
Williams, Orchestra Soloist**

SCRANTON, PA., Dec. 16.—It was a sad commentary on Scranton's amusement houses that resulted from the visit of Leopold Stokowski's noted Philadelphia Orchestra in Town Hall, December 15, when the conductor declared after the performance that he would not visit Scranton again until a new and better hall was constructed. While the concert was declared one of the most brilliant ever heard in the city, the famous leader asserted that the acoustic qualities of the building were such that the finer qualities of orchestral harmony were lost to the trained ear.

The interview created a stir here for the reason that the Town Hall was constructed only two years ago for just such purposes and is considered the best place in the city for recitals.

Nevertheless, Mr. Stokowski made a decided impression on a crowded house of music lovers. With the orchestra was Evan Williams, who was making his fortieth concert appearance of the year. He sang two numbers from the "Messiah" and also, "Lend Me Your Aid" and "Sound the Alarm." For encores, Mrs. R. R. Weisneth, of Scranton, played the accompaniments to Mr. Williams in a way that won her much praise. Mr. Williams has appeared here on numerous occasions but he was never heard to such good advantage as Monday evening. W. T. B.

**Francis Rogers in a Harvard Recital**

Francis Rogers, the baritone, gave a song recital in Cambridge, Mass., on December 12, under the auspices of the Harvard Musical Department. The program, made up of beautiful songs, both classic and modern, seldom sung, was selected by Professor Spaulding, and met with the hearty approval of an enthusiastic audience of students and townspeople.

On January 2 next the baritone will give a lecture-recital in Horace Mann Hall of Columbia University in New York City, illustrative of the history of the art song. Bruno Huhn will assist.

**CHARLOTTE KENT HAS  
AUSTRIAN TOUR FOR  
PRE-HOLIDAY PERIOD**



Charlotte Kent and "Volturno" Waif  
Cared for by Her

Charlotte Kent, the American pianist, has been unexpectedly called back to Austria for some concert work, which it had been expected would be arranged for the latter part of the season, but which the Austrian management finally scheduled for the period before the holidays. Thus the pianist will make Vienna her Winter headquarters.

Miss Kent was present at the rescue of the *Volturno*. She took a number of photographs of the disaster and the accompanying picture shows Miss Kent on the steamship deck in charge of one of the waifs rescued from the *Volturno*, placed in her care and clothed by her.

**"CHILD-WONDERS" TOGETHER**

**Youthful Violinist and Pianist Surprise  
St. Paul Hearers**

ST. PAUL, Dec. 10.—A performance of unusual interest was the recital Friday evening of Else Friemuck, the ten-year-old violinist, and Marie Henry, a young pianist. Both children proved to be remarkably gifted, the little violinist a "wonder." The Andante and Finale from the Mendelssohn concerto displayed advanced technic and marked sense of rhythm. The playing of Wieniawski's "Souvenir de Posen," and Andante by Mozart, the Schubert-Remenyi Serenade, Saint-Saëns's "Swan," Schubert's "The Bee," and Hubay's "Hejre Kat" strengthened the impression of surprising artistic maturity.

Miss Henry, also sensitively musical and technically well equipped, played with good style and artistic finish from a varied repertoire. A Bach Fugue and Scarlatti Pastorale were followed by Weber's "Invitation to the Dance," the Wagner-Brasslin "Magic Fire" scene, a group of Chopin Nocturnes and Preludes, and Moszkowski's Valse Brillante. F. L. C. B.

**HOFMANN IN BOSTON**

**Pianist Plays Schumann Concerto with  
Local Orchestra**

BOSTON, Dec. 15.—The feature of the Boston Symphony concerts of the 12th and 13th was Josef Hofmann's playing of Schumann's A Minor Piano Concerto, a performance of the most admirable finish and exquisite poetry. Rarely has the composition been so interpreted in Boston, with such intimacy and simplicity and logic. Only great masters play in this way.

Strauss's Festival Prelude, too noisy and too useless to waste ink over, was heard for the first time in Boston, and a "Merry Overture" by Weingartner was also heard for the first time. OLIN DOWNES.

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**ALDA RADIANT STAR OF  
MOZART SOCIETY CONCERT**

Soprano and Associates Add Luster to Fine Program—Recognition Given American Composers

When Mrs. Noble McConnell and the New York Mozart Society engaged Frances Alda and her concert company as the stellar attractions of the first Mozart concert at the Hotel Astor on December 17, a program of high artistic worth was assured for this rapidly advancing organization. Mme. Alda's radiant personality and brilliant vocalism scored the biggest kind of a success, with inspiring support from Frank La Forge at the piano, and with the gifted young cellist, Gutia Casini, contributing highly effective solos, including Mr. La Forge's "Serenade." When Mrs. McConnell and Mme. Alda received in the president's box during the intermission, that period had to be somewhat extended to allow the long line of interested music lovers to pass before the singer.

Mme. Alda made her initial bow with operatic arias, *Butterfly's* "Un bel di" and Puccini's *Manon's* "Gavotte," both of which she sang with sterling artistry. The prima donna enraptured her hearers completely with her songs in English, including Mr. La Forge's refreshing "Like the Rosebud" and "Expectancy," and Mme. Alda's piquant delivery of Woodman's "An Open Secret," followed by two encores, Liza Lehmann's "The Cuckoo" and the Offenbach "Barcarolle," with Mr. Casini.

Conductor Arthur Claassen showed commendable zeal in the Mozart Choral's introduction of new works, notably A. Walter Kramer's picturesque "Mirage," with a feelingly conceived text by Frederick H. Martens. Mr. Claassen prefaced the number by announcing that it is the work of "one of the most talented young American composers, who is living right among us in New York." The composition was found to be decidedly effective writing for women's voices, and the composer was especially happy in his colorful instrumentation. At the close Mr. Claassen and the choristers led the applause in tribute to the young composer. Other excellent offerings of the chorus were John Pointer's "Clear and Cool," and Mr. Claassen's arrangements of Rubinstein's "Es blinkt der Thau." Charles Gilbert Spross was again the Mozart's capable accompanist.

K. S. C.

**ORCHESTRA FOR SYRACUSE**

**Earnest Efforts Being Made to Establish  
One—Flonzaley Concert**

SYRACUSE, N. Y., Dec. 17.—The Morning Musicale presented the Flonzaley Quartet to a large audience at the Onondaga, on December 12. Appreciation of the finished interpretation of the splendid program was shown in loud and continued applause.

Great effort is being made to maintain a Symphony Orchestra here and from time to time Sunday afternoon concerts are arranged, conducted by Patrick Conway, with local soloists assisting. This week the largest audience that has so far attended the concerts filled Lincoln Hall, and the interpretation of the different numbers evoked unwonted demonstrations. The Orchestra was assisted by the Apollo Club, conducted by Harry L. Vibbard, Joseph Maerz at the piano, and Laura Van Kurian, soprano, who sang the Mad Scene from "Lucia" with orchestra, and flute obligato, played by Herbert Hill. Great credit is due Kendal V. Peck of the Post-Standard, and other members of the board of directors, whose earnest work and enthusiasm has made these concerts possible. Mr. Conway and his men also deserve warm praise for their good work and zeal in the cause.

L. V. K.

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## INTEREST SHOWN IN BUFFALO CONCERTS

**Choral, Song-Recital, Piano Recital and Chamber Music Program Enjoyed**

BUFFALO, Dec. 17.—The Guido Chorus inaugurated its tenth season in Elmwood Music Hall, December 3, under especially happy circumstances, Seth Clark, who has been its musical director since the club was organized, decided this year to make some changes in the personnel of the chorus, and that he used good judgment in so doing was amply demonstrated by the fine results accomplished at this concert. To the discriminating musician, choral singing of such quality and perfection of detail is ever a source of keen enjoyment and places the Guido men in a class by themselves. Among the choruses sung, especially worthy of mention are "The King and the Bard," by Hegar; "Castilla," by Protheroe; and Gelbke's effective "Jubilate Amen," with its lovely soprano obbligato, which was charmingly sung by Maud Klotz of New York, the soloist of the evening. Miss Klotz's part in the program was discussed in *MUSICAL AMERICA* last week.

The German baritone, Franz Egéneff, gave a song recital in the ballroom of the Hotel Statler on the evening of December 10, under the local management of Mrs. William E. Boughton. His program, an interesting and unusual one, was made up of songs by Hugo Wolf, Loewe, Schumann, Hubert Pataky, Hans Hermann, Jenö Kerntler, Arthur Foote and Hugo Kaun. In Mr. Egéneff's singing of this program was evidenced a well-constructed mental plan which commanded the respect of his auditors. He made the words of his songs tell their story through declamatory force more than through the medium of the singing voice. Less declamatory force and more tonal beauty would have enhanced considerably his rendition of the very fine songs his program represented. Dr. Jenö Kerntler played admirable accompaniments.

The Sängerbund Chorus gave a fine concert in Elmwood Music Hall December 8 under the direction of Dr. Carl Winning.

Unheralded by the ubiquitous press agent; in fact, quite unknown to this public, a new singer in the person of Dr. Fery Lulek of Cincinnati, made his appearance as soloist at this concert. Dr. Lulek has a fine baritone voice of extensive range and considerable color. He was particularly convincing in his German songs. William J. Gomph played excellent accompaniments for the soloist and chorus.

A musical event of more than ordinary importance was the concert given by Martha Millinowski at the Twentieth Century Club the evening of December 9. Miss Millinowski is a Buffalo girl, whose serious study of the piano for several years has commanded the respect and admiration of all who know her. She is more than ordinarily gifted and the combination of talent and industry have carried her on to achievements serious enough to place her in the ranks of professional pianists. She has studied for the past three years with Teresa Carreño and it was under her tuition that the program she presented was prepared. Her playing was admirable and she was enthusiastically received by the large audience present and compelled to grant encore numbers.

The last two of the chamber music concerts arranged by Mai Davis Smith took place respectively at the residence of Mrs. Walter Schoellkopf December 5 and at the residence of Mrs. Porter Norton December 12. The program of December 5 comprised Trio B Major, by Brahms; Ethel Newcomb, Jan Hambourg and Boris Hambourg; Ballade F Minor, by Chopin, Miss Newcomb; Trio B Flat, by Schubert; Miss Newcomb and Messrs. Hambourg. That of December 12 was as follows: Trio F Major by Saint-Saëns, Miss Newcomb, Jan Hambourg, Boris Hambourg; "Kreutzer" Sonata, A Major, Beethoven, Miss Newcomb, Jan Hambourg; Trio D Minor, Mendelssohn, Miss Newcomb and Messrs. Hambourg. The interest in these concerts has passed expectation and so satisfactory has been the playing of Miss Newcomb and the Messrs. Hambourg that plans have been formulated to have them give a series of six concerts next season in private houses and the subscription list for this new series is already large. F. H. H.

### Americans in Berlin Concert

BERLIN, Dec. 17.—Elsa Hirschberg, of Newark, O., and Paul Petri, of Newark, N. J., were heard in a song program at the American Women's Club last evening to the satisfaction of a large audience.

## INSPIRING CONCERT OF YULETIDE MUSIC

**Musical Art Society Sings Delightfully Under Baton of Frank Damrosch**

There is little in New York's musical output that is more inspiring than the annual Christmas concert of the Musical Art Society, an organization which has labored valiantly for a *capella* choral music for more than a score of years under the baton of Frank Damrosch. On Tuesday evening, December 16, at Carnegie Hall, Mr. Damrosch presented his singers in a program that, from first to last, was an unalloyed delight.

The first part of the program contained, as usual, music of old masters. There were Palestrina's superb "Hodie Christus Natus Est," Melchior Franck's "In den Armen Dein" and Sweelinck's "Angelus ad Pastores." From more modern musicians, though composed in a similar manner, came Anton Bruckner's "Ave Maria," a composition of rare beauty, unlike his long and turgid symphonies, and Walter Damrosch's setting of Mrs. Browning's "The Virgin Mary to the Child Jesus," a masterly piece carefully wrought, though scarcely as inspired as some other things we have heard from the noted conductor's pen. The Bruckner piece, in which the chorus outdid itself, won the greatest quota of approval, a repetition seeming imminent. Mr. Damrosch wisely avoided it, however, and explained to the audience that an extra would be granted at the close of the program.

Later there was heard Hasler's melody, "Mein G'müth ist mir verwirret," which this composer planned as a love-song, and which the great Bach harmonized as his chorale, "Wenn Ich einmal soll scheiden," the Bach number, being also sung. Mr. Damrosch's own arrangements of Adam de la Hale's "Robins m'Aime" and Jacques Lefèvre's "Las! il n'a nul mal" were much liked and admirably sung. Brahms's Three Songs, op. 44, gave the women's voices an opportunity to shine,

while three songs by the modern Finn, Selim Palmgren, a "Lullaby," "Sorrow" and "The Swing," completed the list and proved to be decidedly worthy.

As an interlude between the choral portions Mr. Damrosch presented, for the first time in America, "Three Folk-Music Settings for Small Orchestra" by Percy Grainger. They were a "Mock Morris Dance," for strings; an "Irish Tune from County Derry," for strings and horn, and "Shepherd's Hey," a traditional Morris Dance tune set for strings, flute, clarinet, horn and two British concertinas. The last named instrument has received much attention from this composer and he has included it in the score of more than one of his orchestral works. It might just as well not have been used on this occasion, for the ear could not distinguish it in the orchestral tone. Nor are the pieces themselves of any particular account. They are pretty and pleasing and were roundly applauded, but they disclosed neither an exceptional talent in orchestral writing nor any notable creative gift. Mr. Grainger is at best, it would seem, an adapter of folk-tunes.

The concert was opened, as in former years, with the singing of "Heilige Nacht, Stille Nacht," in Mr. Damrosch's superb harmonization and at the close Gevaert's ever-welcome "Chanson Joyeuse de Noël" was sung inspiringly.

A. W. K.

### Six Engagements in Four Days Record of Annie Louise David

Six engagements in four days is a record recently made by Annie Louise David, the New York harpist. Appearing on the morning of December 18, with Mary Jordan and John Barnes Wells at the musicale of the Haarlem Philharmonic Society at the Waldorf-Astoria, New York City, in the evening she played with Nevada Van der Veer at the Academy of Music, Brooklyn. On December 19 Mrs. David performed at Mrs. James B. Alexander's musicale in New York; on the following day, in Montclair, N. J.; on Sunday morning at All Souls' Church, New York, and in the evening at the Flatbush Dutch Reformed Church, Brooklyn.

### Paul Reimers Here for Tour

Paul Reimers, the tenor, who arrived recently on the *American*, will be heard in a joint recital on January 8 with Eleanor Spencer, the pianist.

## ALMA GLUCK'S London Triumphs!

**Standard, Nov. 24.**—The success of the concert was Miss Alma Gluck. Her selections brought down the house and the audience was greedy for more.

**Daily Mail, Nov. 24.**—Miss Gluck, who was first heard in London last summer, appeared at the Queen's Hall concert last Saturday. This time she sang an air from "Semiramide." In this her rare art was a delight. Her skill in dealing with it was consummate, and the effect of the smaller songs owed ten times more to her than their authors.

**Daily Telegraph, Nov. 24.**—The return of Miss Gluck to a London concert platform added a note of special distinction to the occasion, that accomplished artist singing the florid and elaborate "Bel Raggio" with great skill and charm.

**Observer, Nov. 23.**—Miss Alma Gluck, who came unheralded before a London audience for the first time a few months ago at a recital in the Queen's Hall, was destined for further appearances after her unquestionable success. Yesterday there was something quite unusual in the way her aria, assisted by a very beautiful voice and a splendid musical intelligence, resolved itself from the shallowest of speech to something like significance. Miss Gluck's execution was wonderfully accurate, clean singing and delightful phrasing, not a tincture of the airs and graces of the ordinary prima donna, and a beautiful quality of vocal tone throughout induced one to believe that even "Ah, fors e lui" or "Caro Nome" would be fresh and convincing items if Miss Gluck, by some lucky circumstance, might think it necessary to give them public expression.

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## Florent Schmitt Choral Work Has First Hearing in America

Cecelia Society of Boston Presents  
Forty-Sixth Psalm Under Direction of Dr. Arthur Mees—Chadwick Honored as His "Noel" is Presented

BOSTON, MASS., Dec. 20.—The Cecelia Society opened its thirty-eighth season on Thursday evening, December 18, with a unique concert in Symphony Hall. Dr. Arthur Mees was in the conductor's stand. For accompaniment the society had a band of players from the Boston Symphony Orchestra with Jacques Hoffman as concertmaster and John P. Marshall at the organ. The assisting soloists were Mrs. Marie Sundelius, soprano; Mrs. Bertha Cushing Child, contralto; Reinald Werrenrath, baritone, and William Wheeler, tenor.

The program consisted of George W. Chadwick's Christmas Pastoral "Noel," for solo, chorus, double quartet, organ and orchestra; and Florent Schmitt's "Forty-sixth Psalm" (sung for the first time in America) for soprano solo, chorus, organ and orchestra.

Mr. Chadwick's "Noel" was sung for the first time in Boston and was received with much enthusiasm, to the extent that at the conclusion of the work the applause was so incessant that Mr. Chadwick, in the audience, was forced to bow his acceptance from his chair. The text of the work is compiled from various sources, the Yuletide spirit of which is enhanced by Mr. Chadwick's music, which expresses the religious and joyous meaning of the season.

The solo singers each did their parts most artistically. The major part of this work, however, fell to the soprano and alto,



Soloists at the Cecelia Society Concert, on the Steps of Symphony Hall, Boston. From Left to Right: Reinald Werrenrath, Marie Sundelius, Bertha Cushing Child and William Wheeler

and Mrs. Sundelius and Mrs. Child each sang with intelligence and feeling. In his solo, "I Was a Foe to God," Mr. Werrenrath sang splendidly, and revealed his artistry even in a selection almost void of vocal opportunity.

Mr. Wheeler's clear, resonant tenor was heard to advantage in his solo "O Holy Child," and the four singers gave the quartet "Hither Come Ye Heavy Hearted," in a creditable manner, singing with perfect balance and blend.

Schmitt's Psalm, numbered forty-six in the Roman Catholic Bibles, but corresponding to Psalm forty-seven of the Revised Version, was sung in the French. It is an extraordinarily powerful and original voice. The opening is fanatical and violent. Shouts of triumph, homage to the deity who delivered Israel and put nations under her feet. The music becomes broader and nobler in its tone. The solo voice enters with the words, "He shall choose our inheritance." This passage is a real inspiration, on account of its simplicity and eloquence, and the splendidly dramatic manner in which it precedes what is practically a final division of a tone poem. The texture of the music is exceptional. It has all the ultra-sophistication of modern French harmony, but it has also a solid sub-stratum of good counterpoint which is free but very strong to support it. After sweeps of the harp, the reiteration of a simple and basic theme commences in the orchestra, and from there on the stupendous climax builds up. There are few finer and more cumulative pages in the music of to-day. The orchestra is a marvel of sonorities or harsh dissonances of color as well as harmony, masterfully employed. The voices of the chorus are often used in a manner to emphasize and display the different colors of the various voices and registers. The spirit is epic, sweeping up to the gates of heaven itself. It is true that the chorus shout homage unto God over ultra-modern French harmonies, yet these harmonies are but means to an end, for in some unexplainable manner Schmitt has succeeded in putting himself a couple of thousand years back, feeling and expressing the spirit of an ancient race. He has written as though he himself were a prophet and a guide. Mrs. Sundelius sang the solo part in this performance in a manner always to be remembered. This was the high light, so to speak, of that performance.

## DOROTHEA MAC VANE NOW FREED FROM ESPIONAGE

American Prima Donna, Suspected of Being a Spy in Italy, Suffers Nervously from the Experience

ROME, Dec. 20.—Dorothea MacVane, the American prima donna, whom the Italian naval authorities subjected to espionage in the belief that she was a spy, has now been relieved of the unpleasant surveillance but is suffering nervously from the experience.

Miss MacVane's every movement was followed by the authorities, who, though they had no idea what country she was supposed to be serving, interpreted her every trivial action in the light of their suspicions.

At first Miss MacVane laughed when told that she was suspected, but later she became frightened and finally her voice was affected. Italian acquaintances warned her that she might be arrested at any moment, and conveyed their fears with a terrifying appearance of secrecy. They would pop into her room unexpectedly, put out the lights, whisper a few words of warning and then disappear.

All of Miss MacVane's letters were tampered with and, no matter how simple the message they contained, the authorities thought it must be a code. The only thing Miss MacVane recalls that might have given cause for suspicion is the fact that, every morning at Brindisi, she was in the habit of taking a walk to the coast, where there was a fortress with warships anchored nearby. She was fond of taking pictures and this gave the naval authorities the idea that there was some ulterior motive in her doings.

The matter was taken up at the American Embassy and assurances were given that the espionage would cease. Miss MacVane is the daughter of Silas M. MacVane, formerly a Harvard professor and now in Rome. He is in poor health and consequently his daughter's trouble has been kept from him.

Miss MacVane has sung with much success in opera and recitals in many cities of Italy.

## Tour of British Isles for Victor Benham

Victor Benham, who is to make a tour of the United States in the latter part of 1914, is appearing extensively in Europe during the present season. On January 6, he begins a tour of the English Provinces, starting in Bradford and playing subsequently in Bournemouth with Dan Godfrey's Symphony Orchestra; Harrogate, Liverpool Philharmonic, Leeds, Brighton Symphony Orchestra, Bedford Subscription Concerts, Eastbourne, Devonshire Park, Hull, Bristol, Manchester, Birmingham and, in April, a tour of Scotland and Ireland. In February, he will appear in Paris and in the early part of March, in Germany. His London recitals will take place on January 20, February 10 and 21. On Wednesday, November 26 Lady Chalesmere gave a large party for Mr. Benham, among those present being the Duchess of Devonshire, Lord Harding, Prince Frento and a number of other celebrities.



## MARCUS KELLERMAN BASS-BARITONE

Providence Journal.  
The title rôle was in excellent hands. Mr. Kellerman's powerful voice, dramatic manner and fine enunciation won instant favor with the audience.

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## LEON LAFFITTE

Distinguished French Tenor of Boston Opera Company and National Opera Company of Canada.



### Reviews of Performance as Don José in Montreal

**Montreal, Le Canada, Dec. 4, 1913.**—As far as Laffitte is concerned, he surpassed himself and his Don José, superior to last year, brought him a triumph more remarkable. With what authority and vocal power did he sing the great aria of the second act "La fleur." What real artistry did he display through his emotional power and intelligence. Bravo, Laffitte!

**La Patrie, Montreal, Dec. 4, 1913.**—Laffitte, whom we heard last season in this rôle, surpassed himself. His voice is more flexible and he was acclaimed with enthusiasm. Laffitte is a very great artist and a magnificent tenor.

**Le Devoir, Montreal, Dec. 4, 1913.**—Laffitte sang marvellously. What a pleasure to listen to him! He uses his voice with a remarkable ease. It is a robust voice but he manages it so skillfully that he can express the most tender sentiments. Laffitte is a consummate actor. He brought the tears to one's eyes last night, what more can one ask? May his star grow greater and greater.

**Montreal Star, Dec. 4, 1913.**—Laffitte gave us the kind of José surest to enlist sympathy, a virile, stubborn brigadier, determined to hold what he had so hardy won. His acting was gripping in its direct realism, his voice saturated with that broad appeal which he knows so well how to make.

**Montreal Daily Herald, Dec. 4, 1913.**—It is certainly his best rôle, and he was in splendid voice, very robust, quite military, and capable of a lot of manly emotion.

## WASHINGTON CONCERT BY PHILADELPHIA ORCHESTRA

Hofmann, the Soloist, Shares Laurels with Stokowski and His Men—Two Choral Concerts

WASHINGTON, D. C., Dec. 22.—Under the masterly and inspiring baton of Leopold Stokowski, the Philadelphia Orchestra interpreted Brahms's First Symphony at the first concert of its series in a way that mirrored the heart and soul of the great work and evoked spontaneous and prolonged applause from a large audience. Mr. Stokowski, following his custom, directed without any score.

Josef Hofmann was the soloist and he read the Schumann Concerto in A Minor in an impeccable way, and the delicate and sympathetic accompanying of the Orchestra gave added enjoyment to the audience. Wagner's "Vorspiel and Liebestod" from "Tristan und Isolde" was the closing number. This series of performances has been arranged by T. Arthur Smith, who announces two additional concerts with Florence Hinkle and Mischa Elman as soloists.

At the first evening concert of the Rubinstein Club given in the Raleigh ballroom, on December 17, a number of beautiful choruses were sung with artistic effect, Mrs. A. M. Blair conducting. Religious numbers and those which reflected the spirit of the season were among the offerings. A choral which aroused local

pride was "L'Addio a Napoli," (Cottrau), which has been arranged for female voices by the local composer, Robert C. Stearns. The soloist was Olive Kline, soprano, who gave several groups of songs and the aria from "Madama Butterfly," in charming style and beautiful voice. She also assisted the club in "Chanson Provençale," by Dell'Acqua. Julia Huggins made a most sympathetic accompanist.

Under the direction of Heinrich Hammer, the Friday Morning Music Club Chorus offered its first public concert of the season. The greater part of the program was taken up with Christmas music with solos by K. Lee Jones, Mrs. Deyo, Mrs. Hugh Brown and Miss Bradley. An interesting feature of the evening was "The Legend of Miana," de Fontenailles, the solo parts being ably presented by Mrs. McAllister and Mrs. Wentz. This choral society is still young but it has progressed admirably.

W. H.

### Applies "Futurism" to the Dance

PARIS, Dec. 20.—The ideist dance is the latest Paris fad. It was invented by Mme. Valentine de Saint Point, the grandniece of Lamartine, who performed with great success last night at the Théâtre des Champs Elysées. Her art is regarded as futurism applied to the dance, and has been named "Metachorée." Mme. de Saint Point appeared in two numbers called "The Hymn to the Sun" and "The Evocation of Slain Warriors," to music composed by Debussy, Eric Satie and Roland Manuel.



## Cordelia LEE Violinist

### SCORES TRIUMPH IN SEATTLE

The Seattle Daily Times, Thursday, Dec. 11, 1913—Miss Cordelia Lee leapt into instant favor from the opening bars of the Vieuxtemps Concerto.

The big cadenza with which the concerto is opened and that which closes the introduction were given with manlike power and virtuosity. The tone was sonorous, of substantial quality, the bowing dignified and broad in sweep, the intonation flawless. The trying technical impediments were nonchalantly brushed aside by an equipment which betokens a most brilliant career.

The Adagio disclosed a wealth of warm temperament, one of the best resources of the young artiste. It was played so beautifully and with such authority as to awaken the big audience to an outburst of applause which swept over the house.

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# A New Isolde at the Berlin Royal Opera



*Photo by Gerlach, Berlin*

# ERNA DENERA

**Whose recent appearance as Isolde at the Royal Opera  
has been widely commented upon**

#### *The Press Says:—*

*Norddeutsche Allgemeine Zeitung:* It was positively surprising to see what Mme. Denera had made of Isolde at this early stage. As Ariadne she had already shown that she was not disposed to be contented with her hitherto less pretentious rôles. Meanwhile she has undoubtedly been most assiduous in the cultivation and perfection of her estimable, voluptuous vocal material for she is now fully equipped to enter the high dramatic field. There was nothing in her conception of Isolde which could be taken exception to; her voice was especially noble and warm in the second act. Nor can the effect of her imposing appearance be passed by unnoticed.

*Der Reichsanzeiger:* Mme. Denera's Isolde was winning not only because of her beautiful appearance and the conviction of her performance. Musically she was also fully equal to her difficult task.

*Berliner Lokal-Anzeiger:* Mme. Denera did herself honor . . . in short, she performed her task with understanding.

*Berliner Börsen Courier:* Mme. Denera's Isolde was finely balanced—a proper combination of acting, of voice, proper conception and good equipment.

*Allgemeine Musikzeitung:* She belongs to the younger but, at the same time to the most promising members of our Court Theater and had given us very estimable examples of her talent in the past season.

Whoever stands the test in a main rôle of "Tristan und Isolde" may be likened to a traveler on a long voyage (*Schiffer auf grosser Fahrt*). Mme. Denera sang Isolde yesterday for the first time. All deference for her performance—one would really not have credited it to her.

The voice has developed splendidly. Mme. Denera gives close heed to the artistic both in dramatic and lyric singing.

Her acting was also most winning. There were no Bayreuth poses, but instinctive movements, and yet in fullest accord with the music. Most commendable is also her clarity of enunciation, which many an experienced Wagner singer does not possess in such a degree.

*Morgenpost:* One can pleasurable express his recognition of Mme. Denera's Isolde. Vocally and technically her performance is splendid. Her acting very fine—the dramatic climaxes received the deserved emphasis and she showed much poise and cleverness throughout. I esteem especially her exceptional treatment of the "word," her faultless articulation which contributed not a little to the style of the characterization.

*B. Z. am Mittag:* At moments Mme. Denera was exquisite—at the first meeting on Marke's Hill and upon Love's Awakening after the magic drink (cup?).

*Allgemeine Musikzeitung:* Mme. Denera towered above the situation vocally, and her clever acting rose to a feat of temperament and personality. She is a heroine of the large style.

*Deutsche Tageszeitung:* Mme. Denera gave a thrilling performance, and one which grew more and more finished up to the close.

*Berliner Tageblatt:* Mme. Denera has the equipment necessary to the competent Isolde. She sang with poetry, looked well, and her voice was rich and prepossessing.

## Carrying the Message of California Song Composer

**Baritone Hillman, of San Francisco, Winning Praise in Works of Mrs. Abbie Gerrish Jones—Recital by Mme. Vincent's Pupils**

**S**AN FRANCISCO, Dec. 17.—Jack E. Hillman, the possessor of a fine baritone voice, has been winning much praise lately for his artistic work in introducing many new songs by the California composer, Mrs. Abbie Gerrish Jones. Among the most popular have been "Song of the Archer" and a version of Tennyson's "Crossing the Bar," which last, without doubt, will find its way on many recital programs. Mrs. Jones has written the words to most of her songs, and in them she reveals an unusual poetic sentiment.

Mrs. Jones's works are marked by originality, free flow of melody and skilled musicianship in construction. Her lullabies for contralto voice have been especially successful, and she says herself that she finds her greatest pleasure in writing for contralto.

Mr. Hillman is a pupil of Mme. M. E. Vincent, who, since her arrival in San Francisco, six months ago, has rapidly established herself in the good graces of



Jack E. Hillman, Baritone, of San Francisco and Mrs. Abbie Gerrish Jones, Whose Songs He Sings

the musical public. Many of her pupils are professionals whose public appearances have enabled a speedy observation of their improvement under Mme. Vincent's instruction. A recent musicale at Mme. Vincent's home introduced four of her pupils, Mrs. Ralph Mackay, Ida von Weick, Dorothy Dozier and Mr. Hillman.

F. V.

### ALMA GLUCK HEARD AGAIN

**Soprano Opens Her Present Season with Recital in Springfield**

**S**PRINGFIELD, MASS., Dec. 12.—Alma Gluck opened her present American season with a splendid concert in the Auditorium here to-night. This was the second of the Organ Fund series of concerts, and a large and fashionable audience heard the young soprano at her best. Miss Gluck seems in better voice than ever before, and her artistry, too, has grown.

The program of to-night is somewhat new to her American audiences, but the one with which she won such favor in England. The first group is made up of old songs, the second of German, the third of modern and the final of American compositions. Miss Gluck was compelled to add encores to three groups. The encores were Cadman's "The Sky Blue Water," Rimsky-Korsakoff's "Hindu Song," and Spross's "Will o' the Wisp." Following is the complete program of her first concert, which she will probably use in most of her American concerts:

I—Air of Asteria, from "Il Telemaco," Gluck; "Lusinghe più care" and "Sleep," Handel; "So sweet is She," Anon. arr. by Arnold Dolmetsch (words by Ben Johnson); "Fingo per mio diletto," Anon. arr. by Pauline Viardot. II—"Der Lindenbaum," Schubert; "Frühlingsnacht," Schumann; "Feld einsamkeit," Brahms; "Citronenfalter im April," Wolf; "Meinem Kinde" and "Einker," Strauss. III—"Revery," Zimbalist; "Bohemian Cradle Song," from the opera, "Hubicska," Smetana; "Peasant Song," Rachmaninoff; air from the opera, "The Czar's Bride," and "Song of the Shepherd Lehl," Rimsky-Korsakoff. IV—"Green River," Carpenter; "The Blackbird," Parker; "Long Ago," MacDowell; "Chimes," Worrill; "Red, Red Rose," Cottontail.

Arthur Rosenstein was at the piano.

V. H. L.

**Children's "Singspiel" Novelty in Week of Music at Birmingham, Ala.**

**B**IRMINGHAM, ALA., Dec. 20.—One of the most successful amateur performances ever given in Birmingham was the "Children's Christmas Festival," a "Singspiel" in four parts, the words and music written by Daisy Woodruff Rowley; the able prin-

cipals were Norma Scholar, soprano; Mrs. Marie Kern Mullin, contralto; Idris Thomas, tenor, and Wyatt Heflin, bass.

The Music Study Club meeting of the past week was one of the best of many successful gatherings. Burt Hutchings, soprano, ably assisted by Mrs. C. E. Dowman, accompanist, offered the entire program.

A. H. C.

### OPERA IN MILWAUKEE

**Two More Chicago Performances and Three by Canadian Company**

**M**ILWAUKEE, Dec. 16.—Although announcement was made, after the poorly attended performance of "La Gioconda" by the Chicago Grand Opera Company in the Auditorium on November 28, that this would be the last opera given in Milwaukee by the Chicago organization for some time, R. A. Pick, the company's business representative came to Milwaukee Thursday and made arrangements for two additional performances for the afternoon and evening of January 2. They are announced as the final ones of the brief Milwaukee season of Chicago opera and will include the presentation of "Madama Butterfly," with Alice Zeppilli in the title rôle in the afternoon, and "Tosca," with Carolina White heading the cast at night. The company has arranged to give these two final performances at the Pabst Theater because of the dissatisfaction with the acoustics of the Auditorium.

The Chicago Opera Company has been handicapped here this season by the absence of a guarantee, due to the fact that Saxe Brothers have made the engagement of the Canadian National Grand Opera Company their only operatic venture of the season. Last season the Chicago company appeared at the Alhambra under the Saxe management, and while the series was not a financial success the guarantee fully covered the deficit.

This season the Saxe Brothers will bring the Canadian organization for three performances: "La Gioconda," with Mme.

Pavlova and her Russian Ballet in the "Dance of the Hours," March 25; "Madama Butterfly," matinee, March 26, and "Otello," with Slezak, or "Samson et Dalila," with Mme. Gerville-Réache and Slezak, evening, March 26. Season ticket prices range from \$2.25 to \$9.

The two remaining operas to be given by the Chicago company are both Puccini works, "Madama Butterfly" with Alice Zeppilli and George Hamlin, and "Tosca," with Carolina White and Amadeo Bassi. Prices will range from \$1 to \$3.

M. N. S.

### SARATOGA CHRISTMAS MUSIC

**Saint-Saëns "Noel" Sung by Skidmore Chorus Under Hallam Bâton**

**S**ARATOGA SPRINGS, N. Y., Dec. 23.—The Choral Club of the Skidmore School of Arts of Saratoga Springs, N. Y., under the direction of Alfred Hallam, was heard in its Christmas concert on December 18. The program consisted solely of Christmas music, the first part comprising miscellaneous compositions, while the second part consisted of Saint-Saëns's Christmas oratorio: "Noel." Of the soloists, Carl Morris, despite a severe cold, sang the baritone arias in the oratorio. Mrs. Louis MacMahon, the soprano, gave a brilliant interpretation of Handel's "Rejoice Greatly," and sang the soprano aria of "Noel" with utmost feeling. John W. Nichols, tenor, quite satisfied the expectations of his hearers on this occasion. His numbers were "The Year's at the Spring" by Mrs. H. H. A. Beach, "Loch Lomond," and Clay's "I'll Sing Thee Songs of Araby," all most artistically interpreted.

The other soloists in the oratorio were Elizabeth Parmelee, mezzo-soprano, whose performance was entirely creditable, and Elizabeth Evans, a contralto with a remarkably rich and beautiful voice. Katherine Fraser, harpist, did commendable work and Raymond S. Wilson performed on the organ. The able accompanist was Albert Platt. Great credit is due Mr. Hallam for the excellent work done by the chorus and orchestra, both of which performed in a most finished and musicianly manner.

### MAC DOWELL BIRTHDAY RECITAL

**Florence Austin and Helen Latham Pay Tribute to American Composer**

In celebration of the birthday of America's great creative musician, Edward MacDowell, a recital was given at Columbia University, New York, on Thursday evening, December 18, by Florence Austin, the popular American violinist, assisted by Helen Latham, contralto.

Though there were works of other composers heard, Miss Austin giving the Vitali Chaconne, Mendelssohn's Concerto in E Minor and Sarasate's "Gypsy Airs" particular interest attached to her group of short pieces in which she played MacDowell's "Long Ago," transcribed for the violin by A. Walter Kramer, Cecil Burleigh's "Through the Snow" and Ovide Musin's Valse de Concert. Miss Austin performed the various compositions in admirable manner, with a technical excellence and a thoroughly musical appreciation of their nature. She was recalled numerous times and declined to add extras only because the program was begun somewhat later than the time scheduled.

In MacDowell's "Confidence," "Midsummer Lullaby," "In the Woods," "Mein Liebchen" and a group of songs by Sinding, Thayer, Brewer and Ware, Miss Latham won cordial approval for her singing. The accompanists of the occasion were Edana Rothwell for Miss Austin and Louis West for Miss Latham.

## MARIE CASLOVA IN PROMISING DEBUT

**American Violinist Heard with Pleasure in First New York Appearance**

Marie Caslova, the American violinist, who has appeared before the German public, made her first appearance before a New York audience in Aeolian Hall on Thursday afternoon of last week. She played Wieniawski's D Minor Concerto, a Beethoven "Romance," Smetana's "Aus der Heimat," Tartini's "Devil's Trill," the Tartini-Kreisler "Theme and Variations," as well as Kreisler's arrangements of Couperin's "Chanson Louis XIII" and Pugnani's "Præludium and Allegro."

Miss Caslova was sufficiently well received and in a number of ways justified the applause evoked by her performances. But she is still exceedingly young and consequently there are elements in her playing which are the inevitable adjuncts of immaturity. There is no reason, however, why she should not be able eventually to eliminate these, for she is unquestionably intelligent and possesses taste and judgment. Her technic of bow and finger is worthy, her intonation generally sure, while the tone which she draws is voluminous and of good quality in passages of cantilena, though at other times she is inclined to coarsen it through forcing. Her tempi in rapid passages are often prone to be over-hurried, but the points in which her work is most susceptible of improvement are those of poetic insight and musical feeling. It is reasonable to suppose that these will come with maturity and further experience.

It was in portions of the Wieniawski Concerto and the Tartini Sonata that the player gave most satisfaction. All told her début showed Miss Caslova as an artist of promise.

Her accompaniments were splendidly played by Sydney Dalton, who has, in the space of a few weeks, taken an indisputable rank among the foremost accompanists to be heard in this city.

H. F. P.

Other comments on Miss Caslova's debut:

She plays with intelligence, her intonation is almost always pure and her sense of rhythm is well developed.—Mr. Halpern, in *Staats Zeitung*.

Charm of musical style and manner were two distinguishing qualities in Marie Caslova. Possessing a sure technic, she has an agreeable if not large tone, and her interpretations carried an authority and general excellence unusual in one so youthful.—Mr. Key in *The World*.

The young violinist has a small but beautiful tone. Her runs were remarkably swift, and her left hand was uncommonly agile. Her interpretations were utterly without affectation or artificiality.—*The American*.

Her intonation was generally impeccable.—*The Tribune*.

**"L'Amore Medico" Highly Praised in Munich**

**M**UNICH, Dec. 20.—Wolf-Ferrari's opera "L'Amore Medico," in its first Munich performance this week at the Court Opera, had an extraordinary success. The critics regard it as marking a distinct advance in its composer's artistic progress and describe the music as genuinely original and charming.

**Fifty Concerts for Julia Culp**

Mme. Julia Culp, the Dutch mezzo soprano, sailed for New York on the *France* December 27. She is expected to arrive here January 2 and three days later she will be heard in Carnegie Hall. During the short time that she will be in this country Mme. Culp will make at least fifty appearances.

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New York, December 27, 1913

### A MISAPPREHENSION CORRECTED

George E. Shea, a well-known vocal teacher of distinction in Paris, writes to us with regard to the public addresses which have been made from time to time by the editor of MUSICAL AMERICA. His position is that in advising young students not to go abroad to study music, while at the same time accepting advertisements from the foreign musical teachers, Mr. Freund is inconsistent.

In the first place it may be well to remind Mr. Shea that when an advertiser inserts an announcement in this paper he does so to reach the readers of the paper—not to influence, and certainly not to dictate its policy or the policy of its editor in any public addresses he may see fit to make.

However, Mr. Shea is under a misapprehension which rests on the fact that a number of leading journals, in quoting Mr. Freund's addresses, have taken up certain statements, and for sensational purposes have quoted these without giving the context, and thus, naturally, a false impression has been created.

It may be well, not alone for Mr. Shea, but for other teachers abroad, that the position of the editor of MUSICAL AMERICA in this matter should be once for all clearly defined.

This position is, first, that in this country—thanks to the many eminent musicians who have come here from abroad to live and work; thanks also to the many artists who have toured this country, and thanks also to the large number of young Americans who have studied abroad—we have finally reached a position in musical knowledge and culture where it is no longer necessary for our young people to go abroad to study music, as our music schools, conservatories and the individual music teachers here are, in a general sense, fully up to the standard of those abroad.

As testimony to the high character of our own teachers, Mr. Freund stated in all his addresses that among the many eminent teachers in Europe, some of the best and most successful are Americans. He mentioned by name a number of prominent teachers in Paris, Berlin, Budapest and London who are Americans, and in the number he included Mr. Shea.

Another point which Mr. Freund made in this regard was that while there can be no question but that there are many eminent teachers in Europe, still, for young people, especially young girls, to go to Europe unchaperoned, as many do, without sufficient means, with little or no knowledge of foreign languages, with often no great talent, with a wholly false idea of conditions abroad, and expecting to reach distinction, either on the operatic or concert stage, while supporting themselves "somehow or other," must end in disaster. In support of this contention he quoted so eminent an authority as Walter Damrosch.

In all his addresses Mr. Freund has been careful to point out that there is a different code of morals abroad; that young girls are not allowed the liberty of action that they are here, and, in order to be absolutely fair, he always asked what would be the fate of a young German, or French, or Italian girl, who was bright and pretty, but had little or no knowledge of English, perhaps not much distinctive talent, little money, no friends or acquaintances, who would come to New York for a musical career? And, indeed, he also pointed out the danger there is to American girls who come to New York under similar conditions.

No fair person hearing the addresses of the editor of MUSICAL AMERICA could for a moment accuse him of attempting to discriminate against the foreign music teachers of standing and deserved reputation.

What Mr. Freund has done, to state the case briefly, is to declare that it is no longer necessary to go abroad for a musical education, and that those who do go, if they are young girls, should go properly chaperoned and prepared to meet the issue as it exists; that is, if they hope to win success and at the same time preserve their self-respect.

### IGNACE JAN PADEREWSKI

We present on the front page of this issue the latest photograph of Ignace Jan Paderewski, the distinguished Polish pianist, who, as we state under the photograph, in spite of much adverse criticism this season, still retains a firm hold upon the American music-loving public.

So far as criticism is concerned, MUSICAL AMERICA has defined its position sufficiently with regard to Mr. Paderewski's playing this season. That, however, does not prevent our saying that he is still recognized as one of the greatest virtuosi living. As an interpreter, and at those times when he is truly himself, he must be acclaimed as one of the greatest interpreters of the masters the world has ever known.

That among his hosts of admirers there will be enthusiasts who consider him impeccable and will not only swallow anything and everything he does, but resent in the most bitter manner even the mildest criticism to which he may be subjected, is but natural. Indeed, it has always been so.

At the same time, it can be said, in justice to those who have criticised Mr. Paderewski, that practically they stand for sanity in art, which includes a proper perspective, a sense of proportion, and, above all, a recognition of the fact that quality is ever to be preferred to quantity, whether it be from the individual pianist, instrumentalist or from an orchestra.

Our ablest critics—and we have many in this country—are beginning to realize more and more that one of the things they have to stand up against is the general tendency to mistake volume of sound as a triumph in artistic interpretation.

### AN ANNUAL HORROR

Even if belated by a few weeks, our annual comment upon the cover design of the Carnegie Hall programs will not be amiss. These designs, as they appear year by year, are among the wonders of the world, and their originals should be procured by the art-purchasing successor of the late Mr. J. P. Morgan, and presented to the Metropolitan Museum of Art, or better, to the Museum of Natural History. The wonderful collection of flora and fauna presented by these designs surpasses anything discovered by Darwin.

The design for this season presents a group of college girls in futurist ball gowns dancing a May dance with two satyrs upon a Maxfield Parrish hillside. Above is a Summer house in the form of the Parker Memorial bandstand on Boston Common, and below is a mid-Victorian balustrade terminating in two nondescript jars from which rise Italian cypresses, which flank this wonderful scene. The intention of the designer, who is shameless enough to allow his name to appear at the bottom, may have been to represent nymphs and satyrs dancing upon Mount Ida, but it is plainly evident that he has never seen a nymph.

Why this perennial apotheosis of the inartistic and the maudlin upon programs representative of the highest in art?

## Personalities



Walter Damrosch and His Nephew

In the accompanying picture are shown the noted conductor, Walter Damrosch, and his nephew, Leopold Damrosch Mannes, the gifted son of Mr. and Mrs. David Mannes. Young Leopold Mannes, who has shown a decided dual talent for music and science, is named for his distinguished grandfather, Leopold Damrosch, who did so notable a work for German opera in New York in the '80s. The snapshot was taken last summer before the "Palais des Sports" at Montreux, Switzerland.

**Godowsky**—Leopold Godowsky, who returns to America at the end of the month, will make his first appearance in New York at the Metropolitan Opera concert Sunday evening, January 4.

**Slaton**—Governor John M. Slaton of Georgia and Mrs. Slaton, who is president of the Atlanta Music Festival Association, with Mr. and Mrs. Clarke Howell, of Atlanta, were guests of Mr. and Mrs. Otto Kahn at the American première of "Rosenkavalier" at the Metropolitan Opera House.

**Menth**—An interested auditor in St. Louis on December 12, when Herma Menth, the Austrian pianist, appeared there as soloist with the Symphony Orchestra, was Wilhelm Bachaus, the German pianist. Mr. Bachaus was enthusiastic over the manner in which Miss Menth played the Liszt E Flat Concerto and complimented her highly.

**Connell**—When Horatio Connell recently filled a return engagement with the Liederkranz Society, of New York, he again sang Schubert's "Wanderer" by request. Much discussion was raised as to Mr. Connell's nationality on account of his perfect German "Ausprache," and this German audience hardly believed that he was not a native of Germany.

**Wiesike**—Lillian Wiesike, the young American lyric soprano, who has made a great reputation abroad as an oratorio and lieder singer, will arrive in this country on La France January 3. Her first New York appearance will be at Aeolian Hall, January 19, and she will be assisted at the piano by Conraad V. Bos. She will be heard in songs by Schubert, Brahms, Wolf and some of the new American composers.

**Huss**—At the informal reception in the "Green Room" of Aeolian Hall, New York, following the recent joint recital of Mr. and Mrs. Henry Holden Huss, Mrs. Robert P. Huntington and her daughter Helen, the fiancée of Vincent Astor, were present, remaining to express their admiration of the artist-pair. Miss Huntington is a former pupil in piano of Mr. Huss, and expressed a desire to take up her studies again in the near future.

**Melba-Kubelik**—In Dreamland Rink, San Francisco, on December 14, Melba and Kubelik drew another enormous audience and hundreds were unable to gain admission. A third and farewell concert will be given there on December 27. In Los Angeles and San Diego the combination drew the largest concert audience even known in those cities and a farewell will be given in Los Angeles on January 2. The holiday weeks will be devoted to vacation before beginning the California farewells.

**Parlow**—The pleasures obtained by the touring artist in traveling to strange parts of the country are not so real as one would imagine, according to Kathleen Parlow, the violinist. "I usually arrive at a place late on a dark wintry day," Miss Parlow told an Evening Sun interviewer in New York. "I have just time to rest after the tiresome journey and to dress for the concert, after which I return to a sleeper or to get to bed as quickly as possible in order to catch an early train. All I feel capable of telling about the United States is whether the hotels are hot or cold and how far they are situated from the station."

## One of Its Leading Exponents Makes a Plea for the Clarinet

**Henri Leroy Calls Attention to the Fine Qualities of the "King of the Wood-Winds"—Its Possibilities as a Solo Instrument**

"THE clarinetist of to-day does not respect his instrument." This from Henri Léon Leroy, solo clarinetist of the Philharmonic Orchestra, in talking to a representative of MUSICAL AMERICA. Comfortably seated in the Japanese room at the Von Ende School of Music, where Mr. Leroy is at present teacher of the clarinet, he enlarged upon his first statement. "I am trying to make the clarinet respected. Here is an instrument, acknowledged 'King of the Wood' by the greatest masters, remarkable for its beauty and variety of timbre, yet scarcely better understood or loved than the bassoon." Further discussion proved such a statement to be sheerly typical of the man. Heart and soul is bound up in his instrument and as he later admitted, if frankly, yet nevertheless somewhat apologetically: "I could discuss it all day long." Yet he is an ardent lover of music in general, a man with broad ideas far removed from the conventionalized beings that wind-instrument performers are thought to be. Refined and sensitive, happy to be understood, a charming conversationalist—it is not difficult to realize that Henri Leroy stands in the very front rank among the present-day clarinetists. For him it is not enough to blow into his instrument and to play the printed notes. His melody is a living line, a contour full to overflowing of this "warm color" or (depending on its register) that "cool tint." His duty is to soften that contour, to *blur* that line if need be, to blend the clarinet's own particular tint into the mass of surrounding orchestral color.

For he is broad-minded enough to realize that the clarinet is happiest with other instruments, either to set off or to borrow for the moment that touch of lusciousness which only this instrument's middle register can convey, that sense of hollow mystery which the chalumeau (low) register imparts. He spoke with enthusiasm about Hector Berlioz, who was the first to introduce the *sordino*, or mute for clarinet. This is accomplished by enveloping the instrument in a bag of cloth or leather. "Here (in 'Le Retour de la Vie') Berlioz's effect is one of poignant sadness. The melody leaves the instrument like an imperceptible shadow and goes straight to the heart. The impression one now feels upon hearing this melody, previously heard in a totally different timbre, is one of profoundest melancholy. One wants to die," he concluded quaintly. "And yet, I always try, in America especially, to show the people that it is a fine solo instrument. I have used it in that way many times and always with success. I frequently think with keen delight about the *Adagio* of Brahms's quintet for clarinet and strings. Here—he has used the upper tones just as Weber (whom I feel understood and loved the instrument best of all) did in 'Der Freischütz,' i. e., against tremolo in the quartet. The effect is marvelous. I am glad to say that wherever I have played that it has been redemanded, glad indeed that so many people can appreciate this movement that I love so thoroughly." The mention of Weber's name elicited an earnest eulogy from Mr. Leroy.

"I am convinced that his Sonata for Clarinet and Piano is the finest work extant in the too diminutive realm of clarinet literature. I played this Sonata with Camille Saint-Saëns in Paris a few years ago and he has subsequently written me to say that he regrets only one thing: that it cannot be convenient for us to play that wonderfully beautiful Weber Sonata together in America."

In Mr. Leroy's opinion there are altogether too many indifferent clarinetists and not enough good ones. "They neither study their instrument seriously nor do they respect it," he declared indignantly. "What do they think it is—a penny whistle?"

"I myself feel," he continued, "that it is as fine a solo instrument as the violin, conceding, of course, a virtuoso's skill. Its compass is fully as large (I can even de-



Henri Léon Leroy, Solo Clarinetist of the Philharmonic Society

mand four octaves of my instrument), there is a greater wealth of sonority in the lower register, the pyrotechnics are even more sparkling and, while we cannot lay claim to as rich a range of graduation (i. e., from *ppp* to *fff*) or such effects as *pizzicato* and *col legno*, our contrasts, reservedly employed, are surprisingly great and a very satisfactory tremolo is at our command. I have already mentioned the *sordino*. Nothing is quite as pure and virginal as the quality imparted to certain melodies by the timbre of the clarinet used by an artist in its medium register. Yet I admit that I believe it to be the most difficult member of the wood-wind choir and it is exceedingly susceptible to atmospheric conditions."

Mr. Leroy was a pupil of Rose, the eminent French clarinetist. To him Mr. Leroy accords the honor of being the greatest benefactor of the instrument. "Some years ago," he declared, with a reminiscent smile, "Rose organized a quintet composed of two clarinets, a bassoon (now practically obsolete), an alto and a bass clarinet and organ. The players were, besides Rose, such famous artists as Mimart, Paradis, LeFebre, Mayeux and Theodore Dubois, who, of course, presided at the organ. I could not attempt to describe to you the exotic tonal beauties of that combination. How I listened, spellbound! I have tried repeatedly to organize a similar band, but it is futile. One will probably never again hear such a commingling and 'stumping' of exquisite *Klangfarben*."

Mr. Leroy had much to say regarding the clarinet's status in the modern orchestra. He feels that it is a great mistake to play everything upon the B flat instrument, regardless of whether it was written for the clarinet in A or C. Each instrument has its own distinct character, and while the clarinet in C is trivial and in little favor to-day, that in A is of really undeniable value. It is wan and a bit morose, if you will, but there are many occasions, usually indicated by the composer, where it is perfectly in place. The instrument in B flat, on the contrary, is vivacious, warm, energetic and passionate, as you will. "It is the finest instrument, to my mind," declared Mr. Leroy "for the interpretation of melodies, be they erotic, languorous, exuberant or brilliant."

"It is surprising—hardly a shade of emotion is beyond convincing reflection by this instrument. And yet, after all, I think that the prevailing note of the clarinet's voice takes on a decidedly feminine character. Massenet realized this and has done an admirable thing with it in mind in a movement from one of his Suites. It is called 'Under the Linden Trees' and it is simply a superb duet for 'cello and clarinet, the former voicing sentiments of a masculine character, while the latter's music is gentle and feminine."

Mr. Leroy demands of his pupils a willingness to study the instrument seriously and with respect. He related an amusing anecdote of a young man who came to visit

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him, and after listening to Mr. Leroy play a short piece wished to know how long it would take him to be able to render the piece in question. Upon being told that three years of study would be sufficient he inquired how many hours a day this length of time would demand. Two hours a day, split up into four half-hour periods, were found necessary. "Will you believe me," said Mr. Leroy, "that young man took out pad and pencil and figured out that if three years at two hours a day were required four hours a day would reduce the total to one and a half years, and again sub-dividing this he figured out that he could reach the goal in nine months by practising eight hours a day. It is typical and illustrative of how little the average person understands a wind instrument. One cannot practise steadily for one hour, much less for eight."

"I have been in this country nine years. Yes, I like it exceedingly, the people, the customs, the bustle and hurry of it all—yet every Summer I go back to visit my family and friends in France. I have organized a little chamber-music group and it is a long-anticipated delight to rejoin them every year. Yet I must have my four hours of practice regularly every day. That is the instrument exactly, one must keep after it; otherwise it will elude one."

B. R.

#### Changed Attitude Toward What Is New in Music

To say that "Der Rosenkavalier" won immediate favor in this city would be far from the truth. Yet, writes Max Smith in the New York *Press*, the prevailing feeling, even among those to whom the music of Strauss is a bitter pill, seemed to reflect genuine gratitude for the privilege of hearing an opera that an institution like the Metropolitan Opera House ought not to ignore. Time was, not long ago, when every new work of consequence which happened to displease a small group of Philistine listeners—and most works of consequence did—became the target of venomous assaults. But happily a change has come. Giulio Gatti-Casazza was not subjected to abuse for producing "Der Rosenkavalier"; Alfred Hertz was not held up to ridicule for devoting so much time and energy to preparing the work for performance. Whether Strauss's music and Hofmannsthal's libretto gave unalloyed pleasure or not, made no material difference. Every

one joined hands in acknowledging that the Metropolitan Opera Company had fulfilled a real obligation toward the people to whom it owes its existence, and had fulfilled it well.

#### Flonzaley Concert Makes Rochester Long for Future Visits

ROCHESTER, N. Y., Dec. 11.—Those who heard the Flonzaley Quartet play at the Genesee Valley Club on December 9 and those who did not attend but heard of the concert, treasure the hope that this excellent organization will be a frequent visitor to the Flour City. The concert, which was given under the auspices of the Tuesday Musical, opened with the Beethoven Quartet, op. 18, No. 4, which was characterized by great tonal beauty. Hugo Wolf's dainty "Italian Serenade" was delivered with such charm and grace that the audience insisted on a repetition. The closing number, Schubert's D Minor Quartet, showed the musicians at their best.

At the regular meeting of the Tuesday Musical of Rochester on the same day, Miss Hone played Rachmaninoff's "Prelude" and Gertrude Harris, a very young pianist, gave a brilliant and poetic interpretation of Chopin's F Minor Fantasie, op. 49. Frederick Benson and Jessiqua Requa offered vocal numbers.

I. R. B.

#### A Hint to the Wise Press Agent [H. T. Finck in New York Evening Post]

In their own interest and that of their artists it may be humbly suggested to press agents that if they sent less material to the musical editors more of it would get into print. If everything sent were printed as received, there would be a page every week, and nobody would read it. It is no fun to boil down a whole column of stuff to the dozen lines or so for which there is room if everybody is to be heeded who has a claim to be heard. Be reasonable. Laudatory adjectives are apt to drop out if the editor has to use his condensing pen instead of merely the mucilage brush. Bear that in mind!

#### Kitty Cheatham's Holiday Matinées

The annual holidays matinées to be given by Kitty Cheatham at the Lyceum Theater in New York will occur on December 29 and January 5, instead of the dates erroneously announced in MUSICAL AMERICA last week.

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## APATHY DISPELLED BY MELBA AND KUBELIK

Los Angeles Turns out Audience of 3,300 for Famous Combination—Operatic Night for Gamut Club

LOS ANGELES, Dec. 14.—The Melba-Kubelik combination, playing at the Auditorium last week, under the local management of L. E. Behymer, proved the rare exception, from a box office standpoint, to the general rule of patronage of Los Angeles musical affairs of the last two seasons.

The Auditorium was packed from floor to garret, and the canny Behymer had seated about 300 persons on the stage back of the performers. In all, there were about 3,300 persons in the house and hundreds more were turned away, for no standing room is permitted to be sold by city ordinances.

The audience was vociferous in its applause of everything presented. Melba's best work was done in the "Il Re Pastore" of Mozart. Kubelik's Paganini Concerto went to the extreme of violin pyrotechnics. Edmund Burke made himself popular with his English ballads, and the pianist, Lapierre, and the flutist, Moyse, proved worthy of being in such good company.

Manager Behymer is arranging for a return date of this company early in January.

The usual pleasure of the Gamut Club monthly meeting was enhanced, Wednesday evening, by the presence of a number of the members of the Western Metropoli-

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tan Opera Company, which had been singing at the Auditorium. The principal address was made by Harry Freund, of New York, who took a roseate view of the possibilities of musical art on the Pacific coast and especially in Los Angeles. Carl Bronson paid tribute to Composer Leoncavallo, now in the city and proposed him for honorary membership in the club.

Fannie Anita, labelled as "Mexico's greatest contralto," proved the favorite of the evening, not only because of her gorgeously colored voice but because of her willingness to give the club pleasure by the use of it in several operatic selections, from the club's library. Umberto Chioldo, tenor, and Pietro Schiavazzi, tenor, spoke eloquently in their own tongue, and their addresses were translated to the club by Father Joseph Tonello. Schiavazzi also sang a dramatic number to great applause. Other guests were Luigi and Luisa Cecchetti, and Mrs. Auerbach, who proved a dramatic reader of much skill. Sydella Clayton, pianist and Carnegie Prior, of London, and L. H. Gausweller, pianist, entertained. Mr. and Mrs. Laparra, the composer of "La Habanera" and other operas, were present and he spoke in French of his visit to California to get the old Spanish history and atmosphere for a new opera on the days of the Mission Fathers.

W. F. G.

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Evan Williams and Hans Kronold Much  
Applauded Soloists

HARTFORD, CONN., Dec. 9.—The Choral Club gave its first concert of the season last evening at Parson's Theater. Hartford music lovers turned out in full force, expecting a fine program, and they were not disappointed. This is the seventh season of the organization.

The soloists of the evening were Evan Williams, tenor, and Hans Kronold, cellist. This was the first appearance of Mr. Williams in Hartford since 1897, and he received an ovation. His first group consisted of "Where'er You Walk," "Total Eclipse," and "Sound and Alarm," by Handel. To these he added as encore "A Spirit Flower," by Campbell-Tipton. His second group was Schubert's "Wandering," "Murmuring Zephyrs," by Jensen; Haydn's "Spirit Song," and "Wind and Lyre," by Ware, and for an encore Bartlett's "A Dream."

Beside his solos Mr. Williams assisted the club in Harling's "Before the Dawn," and Schubert's "Omnipotence." Charles Gilbert Spross accompanied him and added greatly to the enjoyment of the evening.

Mr. Kronold also assisted the club in the Harling number and played four solo numbers with encore. His selections were "Air Religieux," Kronold; "Danse Russe," Simon; "Cradle Song," Bredt; "Rhapsodie Hongroise," Popper, to which Mr. Kronold greatly delighted the large audience and responded to their added demand the familiar "Traumerei." Edward F. Laubin acted as accompanist for Mr. Kronold, as well as the club, and much of the success of the chorus was due to his skilful playing.

T. E. C.

## MME. ZEISLER IN DENVER

Makes Brilliant Soloist in Concert of Cavallo Symphony Orchestra

DENVER, Nov. 26.—The second concert in the subscription series of the Cavallo Symphony Orchestra, given yesterday, presented Fannie Bloomfield Zeisler as soloist.

Mme. Zeisler played the Rubinstein Fourth Concerto in D Minor with orchestra, and a group of five familiar small pieces. She played the concerto brilliantly, in spite of the fact that, at times, the accompaniment was a little uncertain. Mme. Zeisler also interpreted the Chopin Berceuse, op. 57, and two familiar études of the same composer; Dvorak's "Humoreske," and Schütt's "A la Bien Aimée," and played them with rare poetic charm. The orchestra was heard in Beethoven's Fifth Symphony in C Minor; Tschaikowsky's Valse Serenade from Suite in C, for strings, and Saint-Saëns's "Danse Macabre."

S. C. W.

Otto Neitzel's "Barbarina" is to be produced in several German cities this season.

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## KUNWALD ORCHESTRA HAS FIRST 'CELLIST SOLOIST

Sturm Concerto and Kunwald Reading of Schubert Symphony the Features  
—New Concert Series

CINCINNATI, O., Dec. 21.—Berlioz's "Carneval Romain," Tschaikowsky's "Tema con Variazione," from his Third Orchestral Suite; and Schubert's Seventh Symphony in C were the orchestral offerings of the Cincinnati Symphony Orchestra this week under the direction of Dr. Ernst Kunwald, while the Saint-Saëns Concerto in C Minor for 'cello and orchestra, played by Julius Sturm, the first 'cellist of the orchestra, constituted the solo offering.

The program was one particularly adapted to exploit the good points of the orchestra and indicated in emphatic terms the progress which it has made during the last few seasons. The "Carneval Romain" made an immediate impression on the audience, which the Tschaikowsky number easily sustained. The Schubert Symphony was one of the most satisfactory offerings of the orchestra this season. Dr. Kunwald read it with a poetic sense of its lyric beauty, delineating its lovely themes with the balanced judgment of the thorough scholar. In tonal quality, in precision and balance of power the orchestra was found particularly satisfactory.

Mr. Sturm's reading of the Saint-Saëns concerto won him the immediate approbation of the audience. His presentation was a well thought out scholarly one, his technique fully adequate to the demands of the work and his tone broad and sonorous. An enthusiastic applause brought a "Traumerei" as an encore which Mr. Sturm played exquisitely.

Dr. Fery Lulek, of the Cincinnati Conservatory of Music, gave brilliant song recitals last week in Buffalo and Columbus.

A recital which crowded Conservatory Hall was that given yesterday by pupils from the classes of Messrs. Theodor Bohlmann, Marcian Thalberg, John A. Hoffman, Ray Staater, John Thomas and Harold Morris. The participants were Emily Allison, Nettie Otting, Florence Barbour, John G. Johnston, Etta Weiler, Beatrice Lindsay, Robert Childe, Aurelia Steltenkamp, Glenna Koch, Jane Hennessey, Ada Morelock, Dorothy Martin, Hattie Hentschel, Clara Curtis and Ula Kramer.

There will be a series of chamber music concerts by Marcian Thalberg of the Conservatory of Music and Adolph Hahn, the violinist. Alma Beck will be the soloist of the first concert and Mrs. Theodore Workum, one of Cincinnati's best known sopranos, of the second concert, March 3.

Another interesting series of concerts will be that of Josef Adler, the pianist and Max Froehlich, the popular 'cellist. Mr. Adler has returned from a period of study with Lhévinne in Berlin, while Mr. Froehlich has come back after four years' study with Hekking.

A. K. H.

## A NEW OHIO ORCHESTRA

Massillon Enters the Lists with a Local "Symphony"

MASSILLON, O., Dec. 22.—Massillon's newly formed concert orchestra made its débüt on Friday evening, December 12, at the City Hall auditorium, delighting the audience and winning complete success. The orchestra, which is under the direction of H. A. Schroeder, hopes to achieve all of those properties that the term "Symphony Orchestra" embodies and, while it is as yet quite small it is no doubt the nucleus about which such an organization will eventually gather. The pride of the citizens was appealed to in order to secure support for what was hoped would be a large and permanent orchestra which could furnish opportunity to local talent for an expression of its aesthetic ideals and raise the city's position as a musical center. The audience filing out of the auditorium Friday evening must have felt that success, from an artistic standpoint, at least, had been achieved. Mr. Schroeder's method of conducting was both simple and productive of satisfactory results; excellent effects were obtained and the true ultimate possibilities of the orchestra revealed. Among other numbers the orchestra played Dvorak's "Humoreske" and Tobani's "Hungarian Fantasia."

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## Music to Cheer Working Girls, Provided by Detroit's Women

**A Philanthropic Venture That is Accomplishing Much Good—Melodies of the Home Country for the Foreign-Born Auditors**

DETROIT, Dec. 20.—The Sunday afternoon musicales and teas for business women, particularly strangers in the city, under the auspices of the Twentieth Century Club (Mrs. Frederic B. Stevens, president), are now in their third year. Started January 7, 1912, by the Social Extension Committee appointed by Mrs. George Johnston, who was president of the club at that time, Mrs. William N. McLennan was the first chairman. The committee had already existed for about a year and a half under other names, with the same chairman. The work began in a modest way with eighty-two dollars, proceeds of a lecture for expenses of the tea. The musicians of the city gave their services. From the first the standard was high and it has been so maintained. Under Mrs. McLennan's generous and capable direction the work has grown into an institution supported by the Twentieth Century Club, which makes allowance in its budget for the necessary expense. This is supplemented by occasional rentals from a fine stereopticon lantern given by Mrs. McLennan to the club for its own use as well. Club members would themselves enjoy the opportunity of listening to the programs, but give their places to those occupied during the week, whose only opportunity to hear music is on Sunday. The appreciation and response of the audience is often inspiring and where there are so many foreign-born as in Detroit the music of the "home land" is greatly enjoyed by the home-sick and the lonely. At the same time the spontaneous singing of "America," "Star-Spangled Banner" and other national songs shows true American spirit.

Miss Alice Spencer Dennis, of the Detroit Conservatory of Music, is chairman this year, and with the program committee of which Mrs. G. Edgar Allen is chairman, has arranged the following interesting program: Irish songs, with talk, Mrs. J. F. M. Macfarlane; Indian music with talk, Frances Densmore of the Bureau of American Ethnology, Smithsonian Institution; Tuesday, musical program given by Mrs. Leslie Lamborn, Ella Birdsall, Miss Haggerty and Miss Livingston. Moving pictures with songs by Karl Mann and Mrs. Helen Clippert; "The Happy Prince," reading by Mrs. Nellie Peek Saunders; violin solos,



Above: Mrs. William N. McLennan, Chairman Social Extension Committee. Below: Mrs. George Johnston, Chairman Housing Reform Committee, Twentieth Century Club

William Graffing King; piano solos, Edith Lerrowe; Tuesday, musical program by Mrs. Robert Leete, Clara George, Louie Davison, Miss Habel, Leona Troy, Miss Van der Velten; "Famous Artists I Have Known," talk by Mrs. John Donaldson; songs by American composers, Miss Elizabeth Moore; talk on "Our Flag," Mrs. F. B. Stevens; "Burns and Scotland," address by Dr. Sykes, songs by Mrs. Sykes; musical by Mrs. Eugene Bressler, Theodosia Eldridge, Miss Gabel, Mr. and Mrs. Carrier; Russian music talk by Boris Ganapol of the Ganapol School of Musical Art, assisted by Mrs. Ganapol, pianist. Henri Matheys, violinist; Jacob Holskin, cellist. Next Sunday Mrs. Clara Köhler-Heberlein will give the "Nutcracker" and "Mouse King" by Reinecke, assisted by Gertrude Hartz and Frida Gagel. H. E. C. PARK, Secretary Social Extension Committee, Twentieth Century Club.

### Schola Cantorum and Noted Artists in French Concert

Kurt Schindler presented his Schola Cantorum chorus in a private concert last Sunday evening at the Ritz-Carlton Hotel when the program was devoted entirely to French music. Four soloists were chosen, Maggie Teyte, Mme. Gerville-Réache, Dinh Gilly, and Yves Nat, pianist. Miss Teyte and the female chorus sang Chabrier's "Ode à la

Musique," Mme. Gerville-Réache Franck's "La Procession" and Paladilhe's "Lament Provençale," M. Gilly four songs by Bizet, Massenet, Perilhou and arrangements of Bordes and Thiersot. Miss Teyte also offered Debussy's "Femmes de Paris" and "Fantoches," Mme. Gerville-Réache Charpentier's "Serenade à Watteau" while the program closed with two arrangements of Thiersot and Vuillemoz with the chorus. Numbers for the chorus alone were Faure's "Pavane" and Perilhou's "Rondeau Populaire du 16th Siècle."

### American String Quartet Reveals Fine Musicianship in Boston Recital

BOSTON, Dec. 20.—The American String Quartet, Gertrude Marshall, first violin; Ruth Stickney, second violin; Adeline Packard, viola and Mrs. Susan Lord Brandegee, cello, gave a recital in Steinert Hall on December 16, before an appreciative audience that quite filled the hall. Huyman Buitekan, pianist, who recently played in recital here with much success, assisted. The program consisted of Schumann's Quartet, op. 41, No. 1; two movements from César Frank's Quartet in D Major, and Mozart's Concerto, for violin and viola with piano, effectively played by Misses Marshall and Packard with Mr. Buitekan. The playing of the quartet was marked by tonal beauty and perfect unity and balance. W. H. L.

### Chicago Orchestra Visits Milwaukee

MILWAUKEE, Dec. 13.—Frederick Stock and his Chicago Symphony Orchestra drew almost a capacity audience of local lovers of symphony music at the second of a series of symphony concerts arranged by the Milwaukee Musical Society at the Pabst Theater Monday evening. The program opened with the melodious Goldmark "Sakuntala" Overture, which was fol-

lowed by a selection from Bach's Suite in B Minor. Alfred Bruneau's symphonic poem, "The Belle in the Enchanted Forest," concluded the first half of the program. Stock's arrangement of Liszt's "Liebestraum" drew forth a storm of applause which could not be quieted until the number was repeated. This was succeeded by Schubert's "Moment Musicales" in Turkish Rhythm, also arranged by Mr. Stock. The reading of Glazounov's Concert Waltz in F was highly effective and Liszt's "Hungarian Rhapsody" No. 14 was given vivacious interpretation. The march and invocation from "The Damnation of Faust," by Berlioz, brought the program to a close. M. N. S.

### BROOKLYN WOMEN'S CONCERT

#### Chaminade Glee Club Delights Large Audience with Varied Program

The Chaminade Ladies' Glee Club, under the conductorship of Mme. Emma Richardson-Küster, delighted an audience which completely filled the music hall of the Brooklyn Academy on December 11. Hawley's "A Song of the Seasons," Chadwick's "Behind the Lattice," Geibel's "Frolic of the Sprites," Huhn's "Destiny," Debussy's "The Mandolin," arranged by Charles Gilbert Spross and Harris's "Morning" were among the chorus numbers. The singing was a credit to the distinguished leader and it was heard by a brilliant and enthusiastic audience. Mrs. Amelia Gray-Clarke, as piano accompanist, contributed much to the spirited interpretations.

Mrs. Kathrene Savannah Parker, for years contralto soloist at the Classon Avenue Presbyterian Church, gave three solos with excellent taste. Alice Ralph, in operatic selections, conveyed an ingratiating message to her many friends present, and Graham Harris, the popular young violinist, was warmly applauded. "The Lady of Shallott," arranged by Bendall from Tennyson's poem, a beautiful cantata, introduced Emma F. Squire, soprano, in incidental solos. G. C. T.

### RECITAL OF J. FRANCIS SMITH

#### Tenor, with Bohemian Trio, Pleases a New York Audience

A most cordial audience listened to J. Francis Smith, tenor, and his excellent assistants in Aeolian Hall on December 21. The offerings consisted of songs by the tenor; 'cello and violin solos and a trio by the Bohemian Trio, composed of Alois Trnka, violinist; Bedrich Vaska, 'cellist, and Marguerite Volavy, pianist. Homer N. Bartlett, the composer, played the accompaniment on the piano to his own "Love's Rhapsody," sung with fine effect by Mr. Smith.

Other numbers in the program which the audience applauded most were Arensky's Trio, D Minor, op. 32, played by the Bohemian Trio; "Caro mio ben," Giordano; "Chiudetevi begli occhi," Vannini; Sullivan's "Lost Chord," with piano, violin, 'cello and organ accompaniment; Paganini's "La Campanella," interpreted by Mr. Trnka and a group of three Chopin numbers read by Mme. Volavy.

Mr. Smith revealed a pleasing voice, with the added recommendation of a clear enunciation. Cecil Teague was the accompanist.

### RUBINSTEINS' HOLIDAY MUSIC

#### New York Club Celebrates Christmas in Musicals by Popular Artists

With a program containing several appropriate Christmas features and with a list of interesting artists, the Rubinstein Club celebrated the holiday season with a musical at the Waldorf-Astoria, New York, on December 20. Mrs. William Rogers Chapman, the president, introduced as soloists Mildred Faas, soprano; Marie Caslova, the young violinist, Arthur Hackett, tenor; Jerome Uhl, bass-baritone, and Sidney Dalton and Bidkar Leete, accompanists.

Christmas offerings comprised the Bach-Gounod "Ave Maria," sung expressively by Miss Faas, with Miss Caslova contributing the obbligato feelingly, and Mr. Dalton giving adequate support at the piano; Mr. Hackett's telling presentation of "Comfort Ye" and "Every Valley," from "The Messiah," and Miss Faas's delivery of a group of timely appeal, including "The Virgin's Cradle Song," by Morris Class. Miss Caslova gave the best exhibition of her artistry in the Praeludium et Allegro, Pugnani-Kreisler, while Mr. Uhl proved an excellent artist in the Carse "Jewel Cycle."

#### American to Sing in Trieste Opera

BERLIN, Dec. 20.—Augustus Milner, the American singer, has just signed a contract with the Royal Opera at Trieste.

### BLAMES THE TANGO FOR OPERA HOUSE FAILURE

M. Astruc also Finds Fault with Press in Explaining Downfall of Champs Elysées Theater

PARIS, Dec. 20.—Gabriel Astruc has just published an article in which he places the blame for the failure of the Théâtre des Champs Elysées as a home of opera under his management largely upon the fad for dancing the tango.

Taking into account the Summer vacation the Champs Elysées Opera lasted only four months. Its productions were uniformly good and included revivals of operas seldom heard and some entirely new ones. Artistically considered there was every reason why M. Astruc's enterprise should have been successful.

One reason why this success was not realized, M. Astruc believes, is that, in spite of its population of 3,500,000, there are not more than 10,000 music lovers in Paris. He also finds fault with the press for grudging space to music and devoting many columns to sensational reports of crimes. He says that the music halls get more attention from the newspapers than matters of serious musical import.

But it is the tango that receives the major portion of the blame from the impresario. Everyone dances the tango from half-past six to eight in the evening, M. Astruc declares, dines at nine or ten, and then indulges in bridge or moving pictures.

Pierre Lalo, the distinguished critic, says that the real reason for the failure of M. Astruc's enterprise is the fact that a theater of music cannot support itself. The Champs Elysées, of course, had no subsidy.

#### Small Syracuse Audience Hears Kreisler at His Best

SYRACUSE, N. Y., Dec. 17.—Although the theater was not packed to the doors to hear Fritz Kreisler when he played here on December 16, under the auspices of the Salon Musical Club and local management of A. Kathleen King, the enthusiasm was such as to leave no doubt of the tremendous impression made by the artist. Mr. Kreisler was more than generous with his encores and was obliged to repeat several numbers. L. V. K.

## Melanie Kurt

Dramatic Soprano of Berlin



AS AIDA

#### First Appearance in America with the Metropolitan Opera of New York. Season 1914-15

##### Opinions of the Press:

**AS BRUNHILDE IN "WALKURE"**  
Vossische Zeitung:—Mme. Melanie Kurt with her beautifully sonorous voice and her elegant tasteful vocal art is especially sympathetic as Brunhilde. Her characterization of this rôle stands on a level with any I have ever heard.

##### AS LEONORE

Vossische Zeitung:—Nothing new can be said about Mme. Kurt's Leonore. Herein all will doubtless agree that there is not a better representative of this extraordinarily difficult rôle at the present day; no one who sings with more art, nor acts with a more characteristic style—who, in short, would be more acceptable in the manner of her singing and acting.

##### AS RECHA IN LA JUIVE

B. Z. am Mittag:—The best performance of the day was once more the Recha of Mme. Kurt who, especially in the upper register, produced tones of fascinating beauty.

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## BATTISTINI SHINES AS CONCERT STAR

**Italy's Famous Master of "Bel Canto" Heard in Berlin to Even Better Advantage than on Operatic Stage—"Manon Lescaut" at the Charlottenburg Opera—Lévinne Recital and an Evening of Richard Strauss**

European Bureau of Musical America,  
Neue Winterfeldstrasse 30,  
Berlin W., December 4, 1913.

THOSE who were not present in the Philharmonic on Friday night missed a striking event in the concert of Mattia Battistini, that master of the Italian *bel canto* who was heard on this occasion to even better advantage than on the operatic stage, where his singing is not entirely devoid of barn-storming proclivities. It is astonishing that this artist in the decline of his life should still be able to present such a lofty standard for all other singers. The results that this king of baritones attains with his imitable style of tone production are scarcely less than marvelous. At an age when others think of retiring he sings a lengthy program that would tax the ability of most, including operatic and concert numbers, with orchestra and piano, and from first to last remains the master.

Still it must not be thought that Battistini is beyond all criticism. Like other great ones before him, he too has his shortcomings, principally noticeable, for instance, when he sings *Valentine's* prayer from "Faust" more as a "grand-stand" number than a prayer, and when he interprets *Wolfram's* first address to the assembly at the Wartburg like an Italian bravura aria.

However that may be, one could listen forever to his masterful treatment of his voice—a lesson of greater value to students, we should say, than half a dozen lessons in the studio.

Battistini was assisted poorly by Dr. Hans Pless, of Vienna, in the dual capacity

of conductor and accompanist. Dr. Pless was also represented on the program as the composer of a *Scherzo*.

### A "Manon Lescaut" Première

Puccini's publishers, the house of Ricordi, seem to manifest the same enterprise in their campaign to conquer the German domain as they evinced in behalf of the most popular modern Italian composer in the United States. On Monday last the Deutsches Opernhaus of Charlottenburg brought out for the first time in Berlin Puccini's version of "Manon Lescaut." The opera was a success here unquestionably, and considering that the Charlottenburg Opera to a large extent works with beginners, the performance was commendable. The *Chevalier des Grieux* during the first act was somewhat at variance with the orchestra in the matter of pitch and did not treat his naturally excellent tenor any too artistically. Moreover, Fräulein Stolzenberg, with her rather stiff mannerisms, failed to do entire justice to the French coquette. Ignaz Waghalter conducted with rather more spirit than care. During the first act chorus and orchestra seemed to show but little thought for one another, but as the evening progressed these obstacles were so successfully overcome that, after the third act, the conductor and his men were accorded a special ovation. Nor must it be omitted to record that the costumes and decorations were of great splendor.

At the only piano recital of Josef Lhévinne here this season in Beethoven Hall on Tuesday the audience was treated to a performance that was the height of technical and artistic finish. The Brahms Variations on a Paganini theme held one in suspense in view of the technical attainments displayed, though one may have felt inclined to believe in the possibility of a higher flight of artistic conception. But never was doubt dispelled more quickly than with the succeeding Fantasie, Mazurka and Impromptu of Chopin which the pianist imbued with an atmosphere of almost sacred beauty. Unfortunately, however, the final Polonaise was pounded to excess—and not always rhythmically either. The full house was made up to a large extent of Americans and the waves of enthusiasm ran high.

### Chevillard Sonata Please

At the sonata recital of the 'cellist, Felix Robert Mendelssohn, and the pianist, Adolf Waterman, at the Klindworth-Scharwenka Hall this evening, the feature of interest proved to be a Sonata in B, op. 15, by Camille Chevillard. The work was produced for the first time, as the program had it, although I suppose it meant to imply the first time in Berlin. The three movements of this composition are an *allegro molto moderato*, an *andante* and an *allegro giocoso*. The first two movements are spirited, full of life and pleasing effects. The *andante* is written in a joyous barcarola style. In the two first movements the hearer is given but occasional glimpses of the thematic development, but the last *allegro* movement is decidedly more distinctive in this respect, even though there is less clarity of outline than in the two preceding movements. The piano here seems to have been given preference over the 'cello. It is an unquestionably grateful work, however, and was given an enthusiastic reception.

Adolf Waterman, who is evidently very musical, strove to treat his piano with the utmost artistic taste. He was decidedly handicapped, however, by the rather amateurish manifestations of his brother artist.

A Richard Strauss evening by the chorus of the Royal Opera, under Professor Ruedel, was the event in the Philharmonie on Tuesday. With the assistance of the com-

poser the Philharmonic Orchestra and Frau Andrejewa von Skilondz, of the Royal Opera, a somewhat lengthy program of Strauss compositions was given, which included as a feature of special interest a new German Motet for sixteen parts *a capella* and four soloists. It was to be expected that here again, even though in a chorale work sung *a capella*, Strauss would attempt to indulge his splendid talent for tone painting. But melodically the work is poor, in spite of being extraordinarily difficult and the composer at times shows considerable ignorance of the possibilities of the human voice. The success with the public and press was rather less than lukewarm.

O. P. JACOB.

### Notable Chamber Trio

BERLIN, Dec. 2.—The chamber music concert of the Schnabel-Flesch-Gerhardy Trio was again sold out, and those who had been fortunate enough to obtain seats had a rare artistic treat. The artists played the Schubert B Flat Major Trio, the Saint-Saëns C Minor Sonata (op. 32, for 'cello and piano) and the Tschaikowsky A Minor Trio, op. 30.

Isolde Menges again appeared in concert with the same success as at her last appearance. On this occasion Miss Menges was heard in the Brahms B Flat Major Concerto, and seldom has that work received a more commanding or temperamental performance.

Adolphe Borchard's "Etude Recital" in Beethoven Hall attracted attention mainly by reason of the new Saint-Saëns études, which were performed by Mr. Borchard for the first time in Berlin. The applause was most enthusiastic, and the pianist's success well deserved.

New compositions for flute by Leslie Loth, the gifted American composer, have been introduced by Louis Wisman. Particularly worthy of mention were a Ballad, for flute and piano, and a Trio, for flute, bassoon and piano. The latter, a work of charm and of no ordinary difficulty, was played in a finished manner by this trio (Mr. Wisman, Professor Krueger, bassoon, and the composer at the piano).

### Second Fiedler Concert

The second Max Fiedler concert, with Mischa Elman as soloist, drew a large audience to the Philharmonic. The Brahms D Major Violin Concerto received a masterly interpretation at the hands of Mr. Elman. Mr. Fiedler's "Overture" (in manuscript) was pleasing in its outlines and its reception was warm and spontaneous. Mr. Fiedler held the orchestra in splendid control in Strauss's "Heldenleben." His conception was sharply defined and very descriptive in the lyrical parts. The grand *crescendo* at the close was contrived with the hand of a master. The violin solos in the "Heldenleben" were played most beautifully by Julius Thorneberg. This violinist knows how to draw a tone of entrancing beauty from his instrument.

Conrad Ansorge gave a piano recital to a full house in Blüthner Hall, November 26. This fact alone is deserving of special mention in Berlin, the so-called "Hades" of pianists. The Brahms sonata contained many beautiful moments, and Mr. Ansorge is an especially gifted Schubert interpreter.

Artistically the concert of the Hungarian String Quartet was a success, though not financially. Of especial interest was the César Franck Quartet, which was played in a temperamental and finished manner.

The Capet Quartet found the hall of the Singakademie well filled at its concert of December 1. The evening was devoted to Beethoven. The quartet's work was marked by that finesse and artistry previously admired in it, and the appreciation of the audience was very extensive.

H. E.

Minnesota Soprano in Successful St. Paul Début

ST. PAUL, Dec. 10.—The sixth popular concert by the St. Paul Symphony Orchestra, under the leadership of Walter Henry Rothwell, served to exploit some familiar orchestral numbers, two novelties and a singer of Minnesota origin, heard for the

first time by a St. Paul audience. The novelties were Massenet's Suite, "Scenes Hongroises," and Gounod's Adagio Pathétique, op. 128. Massenet was again represented by the Minuet from "Manon." The Strauss Waltz, "Tales from the Vienna Woods," concluded the program, which began with Elgar's "Pomp and Circumstance" march. Senta Erd, soprano, was the soloist. Obviously gifted of voice and temperament, Miss Erd had furthermore had the benefit of three years' schooling in Munich. Her singing was plenteously applauded.

F. L. C. B.

### Dramatist Weds Pianist

LONDON, Dec. 18.—Harry M. Vernon, an American dramatist, was married to-day to Grace Adelaide Rose Englesher, a pianist, who has played before the Queen of Roumania.

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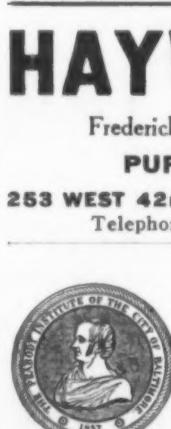
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## ELMAN AT BEST IN LONDON FAREWELL

**Violinist Has Enthusiastic Reception—Another London Success for Ernest Schelling—Elena Gerhardt's Popularity—Florence Macbeth Honored Guest at Her Teacher's Reception—Caruso as an Author**

Bureau of Musical America,  
36 Maiden Lane, Strand, W. C.,  
London, December 12, 1913.

**R**EITALISTS have had things all their own way this week in London, not troubled by orchestral competition, with the exception of the concert last Monday in which Fritz Steinbach conducted the London Symphony Orchestra at Queen's Hall. The "Corsair" overture, by Berlioz, the "Siegfried Idyll" and the "Eroica" and the Tchaikowsky Pianoforte Concerto in B Flat Minor, with Mark Hambourg as soloist, constituted the program, and a worthy exhibition it was in every respect. Both conductor and soloist deserved the plaudits accorded them.

The recitals began with the farewell appearance at Queen's Hall on December 6 of Mischa Elman, who departs on his American and Australian tours this week. His reception at this last concert was most cordial and enthusiastic and the artist himself was in splendid form. Perhaps the most popular work of the afternoon was the Saint-Saëns concerto in B Minor. The Handel Sonata in E Major, No. 6, was treated in a broad and noble fashion, and the Mozart Sonata in B Flat Major, for violin and piano, was wonderfully subtle and delicate. Several smaller pieces by Sulzer, A. Trowell, Leclair-Nachez and the popular "Souvenir de Moscou" of Wieniawski completed the program. Percy B. Kahn was an invaluable accompanist.

The most striking feature of Robert Maitland's art is his astounding interpretative ability, and in the program of *lieder* which he presented at Bechstein Hall on November 6 he found ample scope for its display. Schubert, Brahms, H. Wolf and Strauss were on the program and the singer's fervency, sincerity and breadth of style compelled profound admiration.

### Ernest Schelling's Success

A good-sized audience greeted the appearance of the American pianist, Ernest Schelling, at Queen's Hall, on December 9. Queen's Hall audiences seldom attain to the superlative degree in numbers, though in quality and power of appreciation they may go far. The program chosen was as interesting as the artist himself—the Fantasy and Fugue in G Minor, Bach-Liszt; Beethoven's Sonata in C Minor, a Chopin group; the second Liszt Polonaise in E and two novelties for London, "Au Jardin du Vieux Serail," one of a set of three pianoforte solos by Emile R. Blanchet, and the series entitled "Goyescas," by the Spanish pianist-composer, E. Granados.

Mr. Schelling is a profound musician, an intellectual player and a brilliant technician. He probed the depths of the Bach and Beethoven numbers and there was always the note of fervor in his playing, though he exhibited consistent reserve and restraint. To have listened to Schelling on this occasion would have been an excellent antidote for a beginner burdened with exuberance of spirits.

The Spanish novelty is a clever composition, distinctly of the modern trend, and replete with melodic charm. The dance rhythm in the "Fandango" is graceful and elegant, and the whole series a skilfully wrought description of the many contrasting phases of Spanish temperament. Mr. Schelling's audience, after the final number, broke out into rapturous applause, to which he was obliged to respond with an encore.

As already recorded, the pianist is to make a tour very shortly with Ysaye and Elena Gerhardt.

The joint recital given by Jadwiga Wierzbicka, pianist, and André de Ribau-pierre, violinist, at Steinway Hall, on December 9, was a striking example of how disparity in artistic ability can mar and even negative what might have been an interesting program. The only number in which the pair co-operated, the Brahms Sonata in G Major, which opened the program, revealed at once the fatal discrepancy. M. de Ribau-pierre united beauty of tone to fluent technic, and appeared to grasp the subtle delicacies of the Brahms muse. His partner, however, was sadly deficient in everything but temperament, and when this valuable though often unruly asset is allowed to go uncurbed the effect is usually disastrous all round. The violinist gave a further and perhaps more convincing proof of his technical proficiency in the Bach Sonata in E Major, unaccompanied.

### Popularity of Mme. Gerhardt

Elena Gerhardt's popularity in England is decidedly not on the wane, if her numerous appearances during the last few weeks can count for anything. In her latest appearance she sang three groups of *lieder* by Schubert, Erich J. Wolff and H. Wolf. The artist's familiar qualities of tone and diction and profound interpretative talent were again convincingly demonstrated and brought her tumultuous applause. Her accompanist, Julius Schroeder, a newcomer in London, rendered valuable assistance.

An interesting social event took place on December 7 at the residence of Mr. and Mrs. Yeatman Griffith, the American vocal teachers, who gave an "at home" in honor of one of their most successful pupils, Florence Macbeth, prior to her departure for America. Among the large and distinguished gathering were many prominent in London's musical circles, including Sir Frederick and Lady Cowen, Lady Campbell, Marie Carandini (Mrs. S. Slater), the composer, and the two young pianists, John Powell and Benno Moisewitsch. Miss Macbeth, who contributed to the program of music, was in splendid form and delighted her hearers with arias from "I Puritani" and "La Sonnambula," by Bellini, besides several old English songs by Bishop. Two other promising Griffith pupils, Nora Jansen, Dutch soprano, and Rosalind Mitchelson, also assisted. The instrumental music was supplied by the Balbéo Trio, piano, violin and cello. At the conclusion of the program the host and hostess, with their pupils, presented Miss Macbeth with a gold wristlet watch and wished her success in her approaching season in Chicago.

Mr. and Mrs. Yeatman Griffith will also sail in a few days for America, intending to be present at their protégée's first appearance in her own land. They will return to London immediately after and will bring back several new American pupils.

### Caruso an Author

Caruso's sources of income are pretty well known to the general public. They include farming and vintage, caricature-drawing, mostly of himself, and incidentally singing. He has lately added a fifth, or will add, if the John Church Company of London succeeds in getting rid of a sufficient number of copies of what may be called his initial venture in the field of literature.

"How to Sing" is a neat little volume, supposed to have emanated from the pen of Caruso, and is on the market at a shilling a copy. No one for a moment doubts Caruso's ability to compile a book, though where he has found the time for such a task will be a source of wonder to many. One may suppose, however, that the publishers will be able to explain all this very satisfactorily.

The book purports to contain the usual instructions, advice and recommendations, with a good sprinkling of "don'ts" and the inevitable list of anecdotes. The insistence in the book upon "Soul" in singing and the abstention from spirit and tobacco should be a sufficient guarantee of the author's identity, because in the first instance Caruso is a positive and in the last a negative example himself.

## MARIE KAISER WINS NEW YORK AND OHIO CONCERT SUCCESSES



Marie Kaiser, Young American Soprano

Marie Kaiser, the New York soprano, recently returned from a concert tour throughout Ohio, where she met with unequivocal success in each of her concerts. Returning, she stopped in Albany to fill a re-engagement with the Albany Philharmonic Orchestra on December 8.

There she won the unstinted praise of her hearers with the "Caro Nome" aria from "Rigoletto." Her most recent appearance in New York was with Horatio Connell and Wilhelm Bachaus before the Liederkranz Society. On this occasion she achieved a splendid success through her interpretation of Max Bruch's "Fair Ellen."

### QUINCY CHORAL CONCERT

Admirable Effects Obtained by Conductor George S. Dunham

QUINCY, Mass., Dec. 11.—The Choral Society in this city, which, in its five years of existence has established an enviable reputation, recorded its greatest achievement last evening, when the first concert of this season was sung by a chorus of seventy-five voices, under the skilled direction of George Sawyer Dunham. The chorus was assisted by Arthur Hackett, the Boston tenor; Florence Olney, accompanist, and the Brockton Philharmonic Orchestra.

The first part of the program consisted of miscellaneous numbers for chorus, orchestra and solo singers. The chorus numbers were Kremer's "Song of Thanksgiving," "Indian Mountain Song" (for female voices), by Charles Wakefield Cadman, and the "Regina Coeli," from "Cavalleria Rusticana," by Mascagni. Mr. Hackett, in his group of songs, "The Spirit Flower," by Campbell-Tipton; "The Pine Tree," by Mary Turner Salter, and "Tell Me, Charming Creature" (an old English melody), by Lane-Wilson, was most impressive.

For Part II of the program "Hiawatha's

Londoners have this week been provided with a new concert hall with the name of the Philharmonic Hall. Years ago, in its palmy days, before misfortune overtook it, the same building was known as the St. James's Hall and played an important part in the concert life of the metropolis.

Nothing apparently is sacred to the cinematograph operators not even music! One of the most enterprising and in this case most callous of the tribe is asserting that music must be allied to his "art," and he proposes to unfold the story of music—to lay bare the composer's mind—by means of the film. The realization of this scheme would be a fatal blow to some of our modern "obscurists" whose only chance has thus far been in the creation of mental puzzles. FRANCIS J. TUCKFIELD.

"Wedding Feast," by S. Coleridge-Taylor, was given. The chorus sang admirably and was in consistent accord with the orchestra, both being creditably led by Mr. Dunham. W. H. L.

### Enthusiasm for Paderewski in St. Paul

ST. PAUL, Dec. 13.—Paderewski repeated his Minneapolis program in the St. Paul Auditorium last night before an audience of good size and unbounded enthusiasm. Many of the characteristics of the former occasion were present, yet the performance as a whole seemed better suited to the larger auditorium. Ponderous force seemed less ponderous, while the lyric passages lost none of their transcendental beauty. Certain idiosyncrasies of style were more easily absorbed in the general artistic effect. F. L. C. B.



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## IN NEW YORK MUSIC SCHOOLS AND STUDIOS

### Gescheidt Exposition of "Art Science"

The students of Adelaide Gescheidt were heard on December 16, to good advantage in a recital in Miss Gescheidt's Carnegie Hall studios. This recital proved of unusual interest, inasmuch as each pupil represented a step in the development of the scientific vocal art science, and Dr. Frank E. Miller gave a short talk on "Science Applied to the Aesthetic Side of Vocal Art," defining such terms as rubato, tremolo and trill from a scientific standpoint.

Of the pupils, especially praiseworthy was the work of Sylvia Harris, coloratura soprano, and Samuel Lobeman, bass-baritone. Miss Harris's most noteworthy numbers were Del'Acqua's "Chanson Provencale" and Chopin's "The Maiden's Wish." Mr. Lobeman was most effective in "O Du Mein holde Abendstern," from "Tannhäuser," and Brahms' "Sapphic Ode." Boris Hertzton, tenor, showed warmth of temperament in the "Romanza" from "L'Elisir D'Amore," and a "Tosca" aria. G. Judson House, tenor, displayed a pleasing lyric voice in Schubert's "Wandering," and "Deeper and Deeper Still" from Handel's "Jephtha." Others whose performances were commendable were Nina Louise Davis, so-

piano; Helen Vahey, soprano; Bertram Bailey, bass; Alice Hammerslough, and Mrs. Allen B. Crow.

As the climax of the vocal art science demonstration Miss Gescheidt sang Graben-Hoffman's "Meine Ruh' ist hin" and Mrs. Beach's "The Year's at the Spring."

\* \* \*

### Talent of Malkin Pupils Well Displayed

Pupils of the Malkin School showed careful preparation and commendable skill in a recital given on December 14. A highly interesting feature was the singing of Mme. Marie Volpe, artist pupil of Pietro Floridia. She interpreted Brahms's "Der Wanderer," op. 106, No. 5; Strauss's "Zueignung," op. 10, No. 1; an aria by Gluck and Schubert's "Erlkönig," exhibiting flexibility of voice and good style. The first movement of the Wieniawski Concerto was played by Mr. Rittenhouse, a pupil of Arnold Volpe, with unusual beauty of tone and execution. A particularly effective part of the program was the playing of a Chopin concerto by Miss Bieber with Mr. Malkin at the second piano. The young pianist showed complete understanding of the spirit of the

composition. Seitz's Second Concerto, played by Mr. Gunsfield, and Liszt's "Liebestraum," played by Morton Krafel, and pieces interpreted by Eleanor Vieimisker, were meritoriously delivered.

### \* \* \* Recital by Lachmund Students

The pupils of the Lachmund Conservatory of Music were heard to good advantage in a recital on December 20. Florence Dickinson gave a creditable performance of Beethoven's Sonata, op. 31, No. 3, and Carl V. Lachmund's Valse Impromptu. Rae Glaser displayed a pleasing voice of much promise in the "Una voce poco fa" aria from "The Barber of Seville," and participated in the "Quis est homo" duet, with Bessie Kirby. The other singers who performed commendably were Selma Markels, Mr. Marnie, Mrs. J. M. Marshall, and Mrs. Maxwell Foster Fuller. Hans Dohrenwend and Otto Dohrenwend, piano and violin, respectively, showed considerable talent in their numbers. Others who were heard to good advantage were Alice Weddle, Theodore Palmenburg, May Bryan, Maud Cruikshank, and Mrs. Coger.

### \* \* \* Ziegler Institute Pupils Form Class to Study Opera

Charles d'Albert, conductor of the American Symphony Orchestra, a pupil of Mahler and Dvorak, assisted by Mme. Ziegler, has started a Thursday Evening Opera Study Class at the Ziegler Institute of Normal Singing, No. 1425 Broadway. The purpose of the class is to form a co-operative students' opera company to study the different operas and later to present them in public.

Charles Floyd, tenor, a Ziegler pupil, sang several sacred songs at the last campfire meeting of the Railway Young Men's Christian Association. He received much praise for his pure lyric quality of tone.

### \* \* \* Two Dudley Buck Pupils Show Gifts

Caroline Crenshaw, soprano, and Robert Gottschalk, tenor, two of Dudley Buck's artist pupils, were heard in a recital at Mr. Buck's studio in Aeolian Hall, New York, on December 16. Miss Crenshaw displayed a voice of many pleasing qualities, and was especially effective in her interpretation of Leoncavallo's "Maddalena," and Campbell-Tipton's "The Spirit Flower." She showed splendid French diction in "Chère Nuit," by Bachelet, and Luckstone's "Le Printemps me grise." Mr. Gottschalk delivered a song cycle by Eric Coates with commendable results, and was heard to good advantage in an aria from "Manon" and Bergberg's "Il Neige." At the close of the recital Mr. Buck sang MacDowell's "The Sea," and Nevin's "As the Tossing Sea" with telling effect. Elsie T. Cohen presided ably at the piano.

### \* \* \* Maigille Pupil in Christmas Concert

At the monster benefit given for the New York American Christmas Tree at the Playhouse, New York, on Sunday evening, December 14, Sabery D'Orsell, the coloratura soprano, an artist pupil of Helene Maigille, the New York vocal teacher, scored a pronounced success. Miss D'Orsell sang the difficult aria from David's "Pearl of Brazil," demonstrating her ability to cope with the technical passages. She was applauded to the echo and recalled numerous times, finally being obliged to add a double encore, "The Last Rose of Summer" and "Annie Laurie." Miss D'Orsell was assisted by a quartet, piano, violin, 'cello and flute.

### \* \* \* Russell Studios Place Many Soloists

The Russell Studios of Carnegie Hall have been active recently in supplying singers and pianists for various public affairs and church choirs. Mrs. Beth Tregaskis, mezzo-contralto, has been selected as member of the quartet of the Fourteenth Street Temple Choir. Mrs. Jessie Marshall has been engaged as soprano soloist in the "Messiah" performance by the Newark Oratorio Society. The examination for "Russell Method" teacher's certificates will be held from December 23 to January 6 next. The special coaching courses for these examinations begin December 15 in the Carnegie Hall studios.

### \* \* \* Recital at Miss Patterson's Studio

On December 11 several pupils of Elizabeth K. Patterson, Elizabeth Topping and Florence Austin were heard in recital at the Misses Patterson Home for Young Ladies Studying Art or Music in New York City. Charlotte Moloney, violinist, a pupil of Miss Austin, showed remarkable improvement since her last appearance, playing Fiorillo's "Funeral March" and "Caprice in D Major" to advantage. Her other

numbers, the "Preislied" from "Meistersinger," Kreisler's "Caprice Viennois" and Musin's "Valse de Concert" were also played. Celeste Burchell, who is a pupil of Miss Patterson, displayed a voice of fine quality in Cadman's "At Dawning" and "Cherry Bloom" and Hoburg's "Maid in the Moon," and showed herself to be a true artist through her interpretation of the "Jocelyn" Berceuse, with a violin obbligato by Miss Moloney. Her other numbers were Beach's "The Year's at the Spring" and "In the Time of Roses." Frankie Holland, another of Miss Patterson's pupils, made her first appearance in public and showed a voice of much promise. She offered Handel's "Come and Trip It" and Haydn's "My Mother Bids Me Bind My Hair." Rita Thompson, pianist, and a pupil of Miss Topping, displayed unusual ability in a Chopin Prelude, and the Schubert-Liszt "Hark, Hark, the Lark," with Sibelius's "Romance" and Raff's "La Fileuse."

### \* \* \* News of the Severn Studios

George Cooley, tenor, of Staten Island, and a pupil of Mrs. Edmund Severn, has been engaged to sing at the Church of the Resurrection, New York. Rose Gartman appeared in a concert at Grand View Hall, Jersey City, on November 20, making a fine impression. Miss Gartman is the possessor of a rich dramatic soprano voice, which she uses well. Hattie Sonthaf, lyric soprano, made her début in Trenton, N. J., on December 18.

At a recital given by students of Mr. and Mrs. Severn, at their New York studios on December 6, Miss Sonthaf was heard in Bortkiewic's "La Fontaine Lumineuse," in which she proved to be an accomplished pianist as well as a chanteuse. Miss Gartman delivered a Saint-Saëns aria with artistic interpretation, besides singing a group of small songs pleasingly. Others who were heard to good advantage were C. Valentine Gilson, baritone; Raymond Meyerhoff, violinist; Sam G. Martin, tenor, and Mrs. Henry Clauss, soprano, who sang Mr. Severn's songs, "The Moon Baby" and "Soul of the Spell."

### \* \* \* Hoegsbro Coaching for Teachers

Inga Hoegsbro, the Scandinavian pianist-composer, has commenced a course for teachers at the Conservatory of Northern Music, of which she is the director. This consists of coaching in the works of Grieg, Sinding, Agathe and Fridtjof Backer-Gröndahl and other modern composers of Denmark, Norway, Sweden and Finland. Miss Hoegsbro is herself a pupil of Sinding and Agathe Backer-Gröndahl, and has written the only English biography in existence of this celebrated Scandinavian woman composer. This book affords a comprehensive and interesting study of this great pianist's life.

### \* \* \* Klibansky Pupils in Musicals

A musicale of much interest took place on Sunday evening, December 14, at the New York residence of Mr. and Mrs. J. B. Cobb, when three artist pupils of Sergei Klibansky presented a short program of operatic arias and songs by American composers, including several songs by Howard C. Gilmour and Alice M. Shaw. The talented singers were Lila Bright Cannon, soprano; Mrs. Jean Vincent Cooper, contralto, and Marie Louise Ficker-Wagner, soprano.

### \* \* \* Saenger Pupil in Waldorf Success

Queen Tillotson was the soloist at a recent concert of the German Polyclinic, held at the Waldorf-Astoria. She sang an aria from "Louise," and a group of songs by Tschaikowsky, Vidal and Clough Leighter, making a decidedly good impression. Miss Tillotson is a pupil of Oscar Saenger.

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**Philadelphia Ledger**  
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Philadelphia Times

"Helen Ware understands the Hungarian and Slav music beyond question, and played it in a manner to satisfy her best judges—the Hungarian audience."

Youngstown Indicator

"Miss Ware was forced to respond to several encores, and as she finished her final number the applause for the young artist was so vociferous that she had to respond with another number before the audience would leave."

Waterbury Republican

"Miss Ware's best work of the evening was in her rendition of a Hungarian rhapsody by Hubay. In this number Miss Ware showed splendid grasp of the fiery spirit of the Hungarian composer."

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## COLUMBUS AS A MUSICAL PRODUCING CENTER

**Many Artists of Distinction Have Spent their Early Days in that City — Popular and Successful Concert-Givers Who Still Count It as their Home City**

COLUMBUS, Ohio, Dec. 20.—Among the Columbus musicians who go out from the city representing its musical status, there is no one who has been more popular than Mrs. Amor W. Sharp, soprano. Mrs. Sharp, Mabel Dunn, violinist, and Hazel Swann, pianist, recently went to Fostoria, Ohio, to give a recital for the Women's Music Club of that city.

Mrs. Sharp has a pure dramatic soprano voice with lyric flights which would do honor to the most pronounced coloratura singer. A number of lovely songs have been so artistically sung by Mrs. Sharp that no one else in this city has had the temerity to attempt them. Chief among these is Henschel's "Spring."

Mabel Dunn is a gifted young violinist who has been a student at the Cincinnati Conservatory of Music under Pier Tirindelli for several years. Miss Dunn is now an assistant in the violin department of the Conservatory, but her home is Columbus, where she is still claimed as a "home product."

Hazel Swann is a brilliant pianist, combining excellent qualities of the soloist with that of being an accompanist of sympathy and splendid style.

Mrs. Wilbur Thoburn Mills, organist of Broad Street Methodist Church, is one of the best all-around musicians in this city. She was a very brilliant pianist before she took up the organ, her facile technic and clear brain, making much of her success as a brilliant concert organist. Mrs. Mills is frequently called upon to open new organs over the country, having had conspicuous success in building delightful programs, and performing the numbers with artistic finish.

Effie Nichols, who goes to the Fortnightly Musical Club of Cleveland, representing the Women's Music Club of Columbus, on February 10, will be one of the three exchange artists to be heard on that program.

The Tuesday Musical Club of Pittsburgh will send a violinist, and the Amateur Musical Club of Chicago will send a soprano. Miss Nichols is a delightful pianist, having had her finishing work under Alberto Jonas of Berlin, whose assistant she was appointed to be at the close of her second year. Miss Nichols has a number of concert engagements for 1913-1914.

Mrs. Thomas E. Humphreys, soprano, has a pure, true voice. She has sung in the Euterpean Women's Chorus throughout England and Wales, and from coast to coast in America. Mrs. Humphreys is one of the sopranos in St. Paul's Episcopal Church Choir.

Edna Strong Hatch, soprano, was the guest artist at the Women's Music Club recently, representing the Fortnightly Musical Club of Cleveland. Mrs. Hatch is a charming singer, having grace, style, love-



Above, Mrs. Wilbur Thoburn Mills, organist, and Ella May Smith, president of the Women's Music Club of Columbus. Center, Memorial Hall, where the club's concerts take place. Bottom, Mrs. Thomas Humphreys in "Chanson en Crinoline"; Effie Nichols, pianist, and Mrs. Amor W. Sharp, soprano

ly quality of tone and a personality which reaches and finds the audience at once. The impression made by Mrs. Hatch was

one of real delight, her two groups of songs covering a wide range of styles. Ethel Hill Combs, a new violin member,

made her first appearance on the same occasion, winning warm praise for beautiful tone and artistic playing. Those members who contributed to an unusually well-rounded and nicely contrasted program were Elizabeth Thompson Aler, Mrs. Frank C. Ruth, Elinor Schmidt, Maud Cockins and Mabel Rathbun.

Alice Turner Parnell, formerly an active member of the club, but now residing in Springfield, Ohio, was one of the guest artists for the day. The audience welcomed Mrs. Parnell warmly, enjoying her voice, which was in its best estate on this occasion. Except for the two groups which Edna Strong Hatch sang, all the compositions on the matinée program were by Adolph Foerster, of Pittsburgh, who was present and accompanied Mrs. Aler, Mrs. Parnell and Mrs. Combs, and shared largely in the generous and genuine applause which followed each composition.

It was certainly a day for American composers, for besides the Foerster works (eleven in all) there was one each of James H. Rogers, Wilson G. Smith and Charles W. Cadman.

Mrs. Wilbur Thoburn Mills had charge of the matinée program.

Effie Nichols, a Columbus pianist, expects a busy season of concert work. Columbus became the home of Miss Nichols about ten years ago, coming from Northern Ohio to this city. A few years ago Miss Nichols went to Berlin to study with Alberto Jonas, and to such purpose did she study and progress, that she was chosen by Mr. Jonas to be his assistant teacher. Miss Nichols and Pepito Arriola were students at the same time with Mr. Jonas. Miss Nichols has been heard but a few times in Columbus, but those few times were quite sufficient to establish her as one of the most brilliant among the pianists of the younger school. She will be heard at the Fortnightly Club in Cleveland early in the New Year.

There is a long list of artists, here and there, in the world, which Ohio has given, whose careers are watched with interest by those who knew their beginnings. Besides those mentioned above—Francis MacMillin, Cecil Fanning and Effie Nichols, there are others who have distinguished themselves, viz.: Clifford Lott and Jackson Gregg of Los Angeles; Corinne Welsh and Dr. Arthur Mees of New York City, and Henrietta Weber of Chicago. Zoe Fulton of Newark, has a promising career before her, and one of the best of the oratorio and festival singers is Alice Turner Parnell, of Springfield, Ohio. Elissa Hirschberg, contralto, of Newark, is another singer who will soon be heard in America. She is now studying in Berlin for the third or fourth year. Two noted Columbus, Ohio, singers were Lillian Bailey Henschel and Fanrie Manette Smith. As Ohio pianist, Julia Rive-King, attained considerable prominence as a concert player, her public career as artist covering a period of fifteen or twenty years. There is steady onward progress musically, every department of the art gaining rapidly in the small towns as well as the cities. The signs are very encouraging.

ELLA MAY SMITH.

### Ernest Hutcheson Engaged as Soloist in Berlin Hausegger Concerts

BERLIN, Dec. 8.—Ernest Hutcheson, the American pianist, has been engaged to appear as soloist in one of the famous Hausegger concerts in Berlin during the season of 1914-15.

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## "MUSICAL AMERICA'S" OPEN FORUM

[The Editor of MUSICAL AMERICA will be glad to receive and publish letters on subjects of interest to the musical world. The name of the author should be given in all cases, not necessarily for publication, but as an indication of good faith. On account of the large number of communications of this description received every week by MUSICAL AMERICA it is requested that such letters be limited, whenever possible to two or three hundred words, otherwise their publication may be delayed.]

### When the Woodwinds Are Not in Tune

To the Editor of MUSICAL AMERICA:

Music critics of New York, in their comments on concerts given by both local and visiting orchestras, seem to have paid special attention lately to the woodwind section, and their criticisms frequently contain such sentences as: "There was a flaw in the pitch of the woodwind choir," or "There was a discrepancy in pitch among the woodwind," etc., etc. Critics of MUSICAL AMERICA go even further and state which instruments were out of tune; this is more specific and fairer to the other players. All of which remarks are often only too true. In these exacting days the highest efficiency is desired from an orchestra and its performances are expected to be flawless, consequently, when an ensemble is marred by a faulty intonation, the observant concertgoer must eventually wonder why this should be the case with wind instruments, while, on the other hand, stringed instruments generally play with a fine accuracy of intonation. I will endeavor to trace the main causes to their source. One of the chief reasons is fully explained in both Grove's and Riemann's dictionaries under the title of "Pitch," and can be summarized as follows:

"Wind instruments are greatly subject to the influence of temperature. At 40 degrees Fahrenheit, they are about a quarter of a tone too flat, and correspondingly sharp at 90 degrees. Stringed instruments are affected by those temperatures in exactly the opposite way, for strings contract when it is cold and in consequence sharpen, and the reverse happens when it is warm. However, in winter, an equilibrium is established between these two positions of the orchestra, by playing in concert halls where a normal temperature is maintained somewhat between 60 degrees and 70 degrees."

So much can be gathered from books. The routine of an orchestral player has had to learn a good deal more through practical experience. In time he has discovered that all wind instruments are far from being perfectly in tune, notwithstanding the great progress that has been made in their manufacture the last fifty years. Indeed, I doubt they ever will come near to perfection, unless the compass of each instrument is condensed from three to only one octave. Anyway, we have now with us the flute, with its lower octave very much inclined to be flat, and its upper register sharp. The oboe has the same acoustical characteristics of the flute, but in a much lesser degree. It is now the best-tuned instrument of the whole woodwind family, due, no doubt, to its smaller compass. The bassoon has, to a certain extent, the same characteristics as the oboe, but is much more complicated on account of a greater compass, and it has also many more defective notes.

From the foregoing it is seen that the registers of flute, oboe and bassoon have much in common. The clarinet, on the con-

trary, acts quite differently; most of its lower notes are slightly sharp, and those of the clarion register (notes above the B<sup>3</sup>) are inclined to be flat. Furthermore, all wind instruments have a tendency to sharpen when making a crescendo and to flatten when playing a decrescendo, the clarinet again makes a noteworthy exception to the rule, and contrarily to the other instruments it flattens markedly in a crescendo and sharpens in a decrescendo. (This is a phenomenon of sound for which we have sought an explanation in the works of Helmholtz, Tyndall and others, but without success.)

In short, those are the chief difficulties the player has to overcome.

From the above it must not be inferred that I advocate greater toleration from the critics toward woodwind players; on the contrary, I believe justified criticism leads to beneficent results. Besides the complexities that beset the instrumentalists are not altogether insurmountable; all of them can be partly remedied. First of all, concert places should have a normal temperature between 60° and 70° Fahrenheit, as already mentioned. This is not always the case, especially when concerts take place in theaters, which are very seldom free from drafts.

Secondly, players should adjust their instruments to the adopted orchestral pitch, which in New York consist of 439 double vibrations in a temperature of 60°. In warm weather this can easily be done by lengthening the instrument at the joints, but when the temperature is low then complications arise. The only thing to do, under such circumstances, is to cause the warm breath to flow continually through the instrument before and during the concert. Brass instruments have here an advantage over the other wind instruments, inasmuch as each tone is emitted through the bell part; in other words, the warm breath travels throughout the entire length of the instrument, while on woodwind instruments most of the notes sound from the side holes. Hence, the necessity to warm both upper and lower joints—a precaution often neglected when a number of bar rests are encountered. The most handicapped man in this respect is the clarinetist, who has constantly two instruments to take care of.

Finally, in order to reach that perfection in intonation among woodwind instruments it is absolutely necessary that the player be not only conversant with the defects and peculiarities of his own instrument, but also with those of his colleagues. Every one should be able to sharpen or flatten his instrument to a certain degree in order to make mutual concessions of pitch as the case may necessitate. This can be done with either lips or partitious fingerings. If there is one among them that has such an inflated idea that his instrument is perfectly in tune, then the whole ensemble must inevitably suffer. In short, good fellowship is essential among the players to obtain that homogeneity of sound. I hasten to state such to be the case in the orchestra of which I am a member, consequently in regard to the complete wind section's intonation I believe it will stand a favorable comparison with any other orchestra in America and Europe.

Trusting in having succeeded to throw

some light on this perplexing question of pitch among woodwind instruments, I remain,

Yours sincerely,

G. LANGENUS.  
(First clarinet New York Symphony  
Orchestra.)

New York, Dec. 25, 1913.

### Questions for Vocal Teachers

To the Editor of MUSICAL AMERICA:

Your issue of December 20 contained an article by Byford Ryan. Will not Mr. Ryan tell us what he means when he says of the requirements of a singer that "practically the only physical condition to be acquired is complete relaxation?"

"Complete relaxation" means the relaxation of all voluntary muscles throughout the body. The only "physical condition" which can give "complete relaxation" is sleep. We will all agree with Mr. Ryan that sleep is highly beneficial to a singer's health, but as a "physical condition" during tone production it needs further exposition to become popular. Indeed, many of us city people have been greatly displeased by the tone production of those under "complete relaxation" on hot Summer nights when every man's window is open.

Another article in the same issue by Mme. Morrill states that "correct production of tone is altogether a matter of mind." It would be interesting to hear one of Mme. Morrill's pupils sing with his nose and mouth closed, using only his mind for tone production. This mental concept of tone accounts for Mme. Morrill's statement that "the voice is the only musical instrument in the world that is absolutely intangible." "Intangible" is given by Webster as "imperceptible to the touch." Before sound is heard it must be perceptible to the ear drum. In other words mental tone production is inaudible.

If I have placed an incorrect interpretation on the statements of these teachers will they not correct me? Yours very truly,

A. M. PARKER.

New York, December 20.

### The Question of Registering Teachers of Singing

To the Editor of MUSICAL AMERICA:

Your issue of December 20 contains a letter from Dr. H. J. Stewart, of San Francisco, re the compulsory registration of music teachers. This is a live subject, and if thoroughly discussed in an earnest and sincere way in your columns will doubtless interest many. The result should be action in States where now nothing is done to protect the public against the charlatan among music teachers. It is possible that the recently organized Boston Society of Vocal Teachers (men only, ladies not admitted) may take up this subject, at least for discussion. That the debate will be a warm one is likely, for there are two sides to the question. Dr. Stewart has made an excellent suggestion in advising that the matter of the practicability of providing an examination which shall test the ability of the would-be teacher be let alone, and the principle of having an examination to test the candidate's knowledge only made the subject of debate. That is the real question at issue: Whether it is or is not advisable to have the State require all those practising the profession of music teaching to pass an examination as to their knowledge of the subject they profess to teach. What is the present state of things in this connection in Boston? Any man or woman who has the wish to do so can and does "hang out a shingle" as a teacher of music. He or she may not have been a singer; may not even possess a singing voice; may have been nothing more than a player upon the pianoforte or organ, an accompanist for singers or teachers of singing, and never had a vocal lesson. Yet there is nothing to prevent such a person taking good money for so-called "vocal lessons." What protection has the public in such case under the laws? None whatever. But has not the

public the protection which comes by the use of ordinary common sense, that same sense which we are supposed to exercise in other matters having to do with ordinary life? If a man is going to pay out good money for an article is he not expected to make inquiry as to its quality and usefulness before parting with his cash? Certainly. Then why not do the same when choosing a vocal teacher? What can the State do for him in this matter that he cannot, by using his own powers in inquiry, do for himself? Can he not go further, as a matter of self-protection, than the State can for him? He can look into the music teacher's record as a successful instructor. Can the State undertake to go so far? He can not only assure himself that the vocal teacher has had a thorough education in singing, under reputable teachers, but he can go further and test the teacher's ability to sing and look up his record for producing, from a number of average pupils, the work covering a series of years, an average number of acceptable singers. He will not be fooled by the airy talk of the teacher, nor by the production of one "star" pupil, who may have had a naturally fine voice or been the work of some other teacher for a few years. He will dig into the record, taking with many grains of salt the enthusiastic praise of the teacher's friends, satellites and subsidized agents, and when he gets through he will know some things about the teacher and his work that no State examination could possibly furnish. And yet—a State examination would weed out a lot of "junk" from the profession and make the task of the prospective student easier.

F. W. WODELL.

Boston, Dec. 20, 1913.

### When Debussy Wrote His "Printemps" Suite

To the Editor of MUSICAL AMERICA:

In speaking of Debussy's "Printemps" Suite for orchestra, which was given recently by Mr. Damrosch, "H. F. P." ventures the opinion that it "shows a curious falling off from the old Debussy ideals" and asks, "Has Debussy reached the end of the rope, or has he undergone an abrupt change of spiritual viewpoint?"

I am aware that the program notes of this concert stated that the suite was "new, having been published in 1913." As a matter of fact, I have before me at present a copy of the first movement of this suite, arranged for pianoforte. It is somewhat shorter than the movement played by Mr. Damrosch, not being developed so elaborately; but it is, in the main, identical with it.

As this movement, in the form in which I have it, was written twenty-four years ago, "H. F. P." can now easily understand why it was to him a "reversion to a more conventional manner." The authority from which the date of composition of "Printemps" is taken is Mrs. Liebich's book on the French master, which contains an historical reference to the work, on page 32. It appears in the chronological list of his works at the end of the volume, preceded by the date, 1889. Very truly yours,

HENRY S. GERSTLE.

New York, Dec. 16, 1913.

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## LOS ANGELES BANQUET IN LEONCAVALLO'S HONOR

California Italians Honor Departing  
Composer—Western Metropolitan  
Company Scattered

LOS ANGELES, Dec. 10.—Ruggiero Leoncavallo, on the close and disbanding of the Western Metropolitan Opera Company, of which he was the star conductor, was tendered a banquet by the Italians of Los Angeles, last night, the Dante Alighieri in the lead.

Hundreds of Italians gathered at the Delmonico, the gastronomic headquarters of the Italian colony, to bid farewell to the composer and to voice their appreciation of his visit to Southern California. Manager Behymer presented the guest of honor with a handsome gold pen, hoping it would be used to indite a California opera.

The toastmaster was A. Marchetti and, responding to his call, addresses were made by Prof. Giovanni Andreini, Pietro Buzzi, Dr. Aguilino, Ettore Patrizzi, manager of the defunct company, by the son of Mayor Rose, and by Leoncavallo.

Stars of the company are scattering to the ends of the earth. Carmen Melis goes to her husband at Milan. Lucca Botta, tenor, and Luigi Montesanto, baritone, plan to join the Chicago company. Mme. Mosciska goes to Warsaw, where her husband is said to be the director of a large orchestra. Umberto Chiodo, tenor, will go to Parma and then sing in La Scala, he says. Pietro Schiavazzi, tenor, goes to Monaco and later to the Monnaie, Brussels.

George Mascal, French baritone, has associated himself with M. Ferrier, formerly of the Grazi Opera Company, now in San Francisco, for the presentation of French plays.

Of the conductors, Leoncavallo goes direct to Chicago where he has been asked to direct his own operas and then to New York where it is said he will direct six performances. Nini Bellucci returns to Naples and Florence and later goes to Covent Garden opera, London.

W. F. G.

### Norwegian Recital in San José by Friend of Grieg and Sinding

SAN JOSÉ, Cal., Dec. 8.—A recital of Norwegian songs was given under the auspices of the San José Woman's Club on Friday afternoon. I. Desch Petterson, the Norwegian soprano, presented lyrical gems of Grieg and Sinding in faultless fashion. Miss Petterson was a close friend of the Griegs, and possesses a number of the great master's original manuscripts. Of Sinding also she has manuscripts, some of which, written especially for her, are as yet unpublished. Mrs. John Jury, wife of the author, read an interesting paper on Norwegian music and composers. J. V. C., Jr.

### Piano Music Successful Anaesthetic

POUGHKEEPSIE, N. Y., Dec. 18.—Piano music as an anaesthetic proved successful in the case of an operation upon

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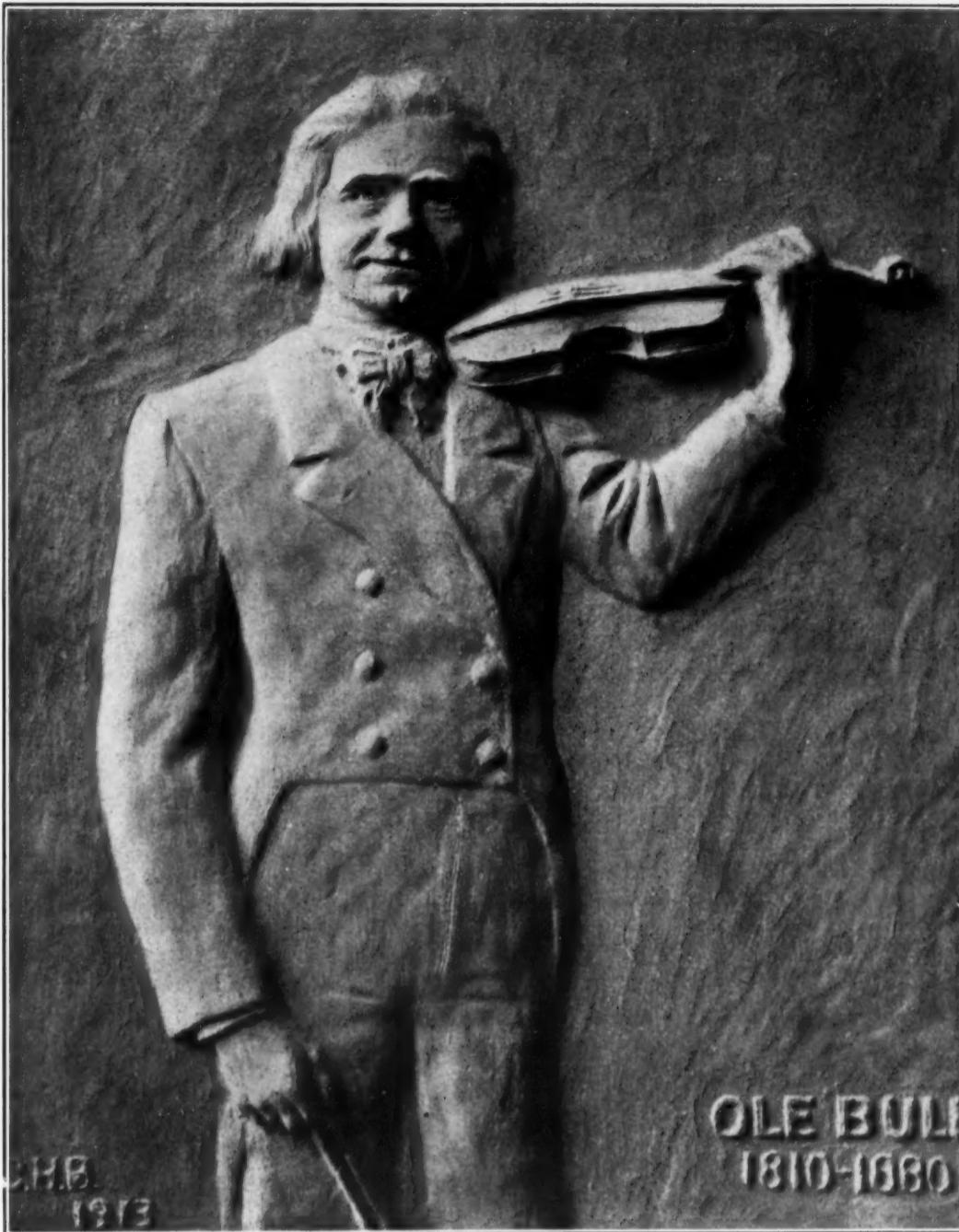
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## ARTIST'S MEMORIAL OF OLE BULL



Cast of Ole Bull, Modeled by Charles H. Pattey, American Artist

Hitherto known as a painter, the creator of the above cast, Charles H. Battey, had his interest attracted to modeling during the past year, and this representation of Ole Bull is his first serious effort along new artistic lines. Mr. Battey was led to this particular subject by his interest in Ole Bull's personality, as well as by his liking for the violin and music in general. The artist studied at the Royal Academy, Antwerp, and in various studios of Paris. He believes that the serious study that one finds in Europe is altogether essential to real success in art and that compared with it, the more or less superficial character of instruction in this country shows to a great disadvantage.

fourteen-year-old Stephen Klonatsky today. A surgeon, Dr. John N. Bassin, re-opened a wound in the boy's arm, repaired an artery and then sewed it up, while the boy concentrated his attention upon the playing of some lively music. Later he said he felt little pain. The boy's heart was too weak for ether.

### Steinert Concert Series in Springfield a Success

SPRINGFIELD, MASS., Dec. 10.—The Steinert course of concerts was concluded tonight with a very good program by Marie Rappold, Herbert Witherspoon and Felix Fox. It was the last of four concerts of a very high order in which the following artists appeared: Maud Powell, Yolanda Mérö and Lambert Murphy; Inez Barbour, Nevada Van der Veer, Evan Williams and Reinhard Werrenrath; Johanna Gadski, Marie Casova and Frederick Harris, Jr., and Mme. Rappold, Mr. Witherspoon and Mr. Fox. The audiences averaged 1,800 for each concert, which is considered a very good showing for a city of 100,000, especially as, by virtue of the opening of its Municipal Auditorium, it had been flooded with music with practically no warning.

V. H. L.

### Opera Season for Salt Lake City

SALT LAKE CITY, Dec. 10.—An announcement that has awakened considerable interest here is the proposed opening of the old Grand Theatre, now the Garrick, for the production of opera. Fred C. Graham

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will act as manager of the theater, backed by the interest of such musicians as Hugh W. Dougall, Thomas Giles, J. J. McClellan, Spencer Clawson, Jr., and John T. Hand. A number of standard operas are under consideration, the first to be produced in January. In addition to the operas to be given there, the following musical attractions have been billed: Wilhelm Bachaus, the famous pianist; Mme. Namara Toye, distinguished Mozart singer; Myrtle Elvyn, pianist, and the St. Paul Symphony Orchestra.

E. M. C.

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## THRILLS IN TEXAS FLOOD FOR SCHUMANN-HEINK

Contralto Writes of Dangerous Interruptions to Trip from San Antonio to Houston

Mme. Schumann-Heink and the members of her company had thrilling experiences in the recent Texas flood. The famous contralto, writing to her manager from Dallas, says that in all her long experience she has never been so near disaster as she was when she tried to reach Houston through a district in which raging waters had torn railroad tracks from their fastenings and washed bridges away.

"All worn out," writes Mme. Schumann-Heink, "with cold, hunger and fatigue. You never can know the extent of our sufferings. We have just arrived in Dallas over a road inches deep in mud, having been unable to enter the city by rail owing to the impossible condition of the tracks."

The contralto then recites how she and the members of her company started from San Antonio on December 6 to fill an engagement in Houston. The party had gotten about ten miles beyond Austin, when information was given that the railroad bridge over the Brazos River had been washed away. Returning to the station in Austin the singer shivered in the cold for several hours with nothing to eat but candy purchased from an unwashed Mexican. Mme. Schumann-Heink says the passengers were in a pitiable state of fright; men, women and children begged the railroad crew to take them back to San Antonio. While in Austin the grand piano used by the company was washed out of a car and floated down the Brazos River. It took twelve hours to get to Austin, the railroad men burning red lights all the while. They finally reached Houston by way of Dallas, going several hundred miles out of the regular way, but arrived too late for the scheduled concert. Owing to the disorganized electric lighting plant in San Antonio the singer was obliged to dress by candle light for her concert in that city.

### Nude Man Tries to Conduct Berlin Opera Orchestra

BERLIN, Dec. 18.—Audiences at the Berlin Royal Opera have probably never experienced so startling a sensation as that which attended the performance of "Lohergrin" to-night, when a man who was totally guiltless of clothing burst into the auditorium from a side entrance, climbed into the orchestra pit and began to go through the motions of conducting the orchestra. Employees of the house rushed up, covered the man with a sheet and carried him behind the scenes. He proved to be a crazy taxicab driver.

### Five Holiday "Messiahs" for Frederick Martin

During the latter part of December, Frederick Martin will sing in "The Messiah" five times. These engagements included the Troy Choral Society, of Troy, N. Y.; Choral Society, of Sewickley, Pa., two performances with the New York Oratorio Society, Carnegie Hall, and with the Central Musical Association of Syracuse, N. Y. Beginning on January 26 Mr. Martin has a three weeks' tour in the South.

## INDIVIDUAL ADVANCEMENT: II

**Discovering a Mental Law—Playing Recitals Mentally in Advance  
—Sub-Conscious Composing—Problem of Idealist in a Real  
World—Loyalty to the Ideal Is Belief in Law and Order  
of Universe**

By ARTHUR FARWELL

EVERY artist to-day knows that the utmost confusion of ideas exists as to how the artist, who must be before all else the seeker for the ideal, is to meet the conditions of life in a real world. Leander's puny achievement becomes insignificant beside the Hellesponts of materialism, cynicism, disbelief in all ideal effort, and actual hardship, which the struggling and sincere artist stems to reach his beloved, the Ideal. This loyalty to the ideal, by which the nobler souls of art lift themselves to the commanding place which they occupy, is nothing more than a profounder belief in the law and order of the universe. They look farther than others, and beneath the eternal flux and shifting shadow-play of visible phenomena, they sense and believe, even if they do not actually see, the one Law of all phenomena. On the steady tide of that Law, whether by mere belief or actual perception of it, they move steadily onward and upward, while others pin their faith only to what they can see by day or lock in a vault by night, and the law of whose lives is the same law of eternal change without progress which governs a drop of water forever toyed with by the forces of the natural world.

Such nobler souls can regard only with horror those wretched beings—the innumerable crawling larvæ of the art world—who have harkened to the false testimony of the world against their own first vision of the true and the beautiful, and who, with befogged minds and envious eyes, can see in the successful and the noble only those who are luckier than they.

The only reason why this confusion should exist as to the true relation of the seeker of the ideal to this real world, and his best course in it, is that the world generally does not understand the laws which

govern the relation of such a one to his environment. If it did understand them there would be no more difference of opinion or argument about the matter than there could be as to how an aeroplane should be constructed so that it would rise, instead of flopping on the ground. And as there is "a light that lighteth every man that cometh into the world," and since this guiding gleam of mind and soul for any man, whatever may be his particular bent, is no different in essence from the ideal which animates the artist, there will not be found one law for the idealist and another for the non-idealistic. Natural law is natural law, and if one person rises to the point where he perceives and directs it in its higher aspects, it is no more than any other person can do on the same terms, be he bricklayer or poet.

### Revelation of Law

It has been the intention, in what has been said above, and particularly in my first article on this subject, to prepare the mind of the reader to expect a revelation of the working of some natural law hitherto little understood, which shall place the individual, man or woman, upon a higher level of evolution, where, instead of blind struggle or mere hopeful effort, he shall have a conscious and unlimited control over his condition and environment in every respect. Astounding as such a leap in our mental powers appears, it is no whit more astounding than the latest declaration of physical science upon its plane, which I referred to in my first article, namely, that the problem of controlling the action of radium is bound up in a larger problem involving the liberation of energy "a million times greater than any at present utilized." And unprecedented as such a mental achievement appears, it is no more unprecedented than the recent achievement of human flight for the first time, so far as we know, since the begin-

ning of the world. To take a mental parallel, it is no more unprecedented than the invention, or discovery, of speech, of the spoken and written word, by primitive man.

It is most important to get out of our minds the idea that a thing cannot be done because it has not been done before. Moreover, in the matter in hand, the knowledge at which we are arriving is not new, although not until now has there been a sufficient general increase in knowledge and experience to provide a basis for the promulgation of it as a broad movement. Also it should be said that between the discovery of such unsuspected forces, physical and mental, as those we are considering, and the violent and sudden overthrow of existing conditions which we might expect as the result of such discoveries, there intervenes the "law of growth" which provides for the gradual understanding and employment of the laws and forces discovered. What the ascent to such a plane of control of circumstance as that pictured would mean to the artist who strives, and yet who feels himself powerless, or unduly or fatally restricted in power in this material world, may well be imagined, especially by the artists themselves.

As one more preliminary let me say that I am not talking about theories, but about the results of my own experience during a period of fourteen years of conscious exercise of the principles involved. The first four of these years represented the merest skirmishing on the outskirts of these principles; the next seven a more definite and frequent practical application of them, involving a certain working knowledge, but not a full realization of their scope and meaning; and the last three years have represented unbroken daily practice of the principles in question, in the full knowledge of their infinite scope and significance, my own experience and perceptions having been met and completed, as a result of this practice, in the illuminating writings, far more profound than their author would at first allow his readers to suspect, of Judge Troward.\*

### Solving Problems

To begin with the most salient and graspable aspect of the law of the mind's action along the lines indicated, though without conveying the slightest hint of the immense potentiality of the law in its fulness, I may say that beginning with ordinary auto-suggestion for the improvement of physical and mental states, I long ago learned that certain problems, which I could not solve through any exertion whatsoever of my objective mind, my "subconscious" or "subjective" mind would solve for me entirely without effort, especially when I called upon it to do so, and allowed a space of time to intervene. Such a process requires no more knowledge of the subjective mind than is to be had by watching a hypnotized person respond with his "unconscious" mind to the suggestions of the hypnotizer, while his conscious mind is asleep. If that experience is lacking, a simple belief in a mind below the conscious mind is quite sufficient for practical experimentation. If the conscious mind of another can suggest ideas to my subjective mind (which is the most obvious result of hypnotism) by getting my otherwise interfering objective mind out of the way by putting it to sleep, certainly it is to be assumed that my own objective mind, which could have interfered by staying awake, is in even a better position to suggest ideas to my own subjective mind.

This is the simple basis of auto-suggestion, the action of which within a certain restricted sphere has long been familiar to scientists and physicists. What these scientists have not recognized is the natural universal law of most far-reaching importance for the evolution of the individual, and ultimately of the race, which is bound up with this apparently simple little phenomena of auto-suggestion.

### First Experiments

My first applications of the law involved in it were simple enough and consisted in the rectification of a persistent tendency to despondent moods by devoting a few moments a day, for a time, to the auto-suggestion of the opposite. Then I found that the exact ideas required to solve complex problems and provide the necessary bars to overcome snaggy and obstinate places in musical composition could be had by propounding these problems to the subjective mind by a species of meditation, and giving it time, untroubled by any conscious thought on the matters in question, to work them out. The answers usually came instantaneously, when least expected, though I have since learned to provide properly for receiving them.

On one occasion I was wholly unable to find the precise cause of my dissatisfaction with a certain place in a composition which had otherwise gone very much to

\*"The Creative Process in the Individual," and the "Edinburgh Lectures," by T. Troward, should be read in conjunction with my writings on this subject.

my satisfaction. While I did not work at the problem I propounded it earnestly to my subjective mind and went about my affairs, which kept me wholly away from composition for some time. After two weeks, when I had for all immediate practical purposes forgotten the matter, two bars of music suddenly intruded themselves upon my consciousness, while I was talking with a friend on a matter wholly unrelated to music. I thought of the troublesome composition. The two bars went exactly into place, fitting the complicated chromatic harmony at both ends, maintaining the color scheme and rounding out the sense of rhythmic completeness, the lack of which, while I had not recognized the fact before, had been at the bottom of the whole difficulty.

Shortly after this the necessity arose of giving a great many lecture recitals. Not having touched the piano until after my twenty-first year, my playing was not only crude, but I was never certain of being able to play a composition through in public, however much I might have practised it. The result was that I endured terrors before and during every performance that were making a nervous wreck of me until it occurred to me to have recourse in this matter to the subjective mind. I accordingly practised regular advance auto-suggestion for each recital for several weeks to come, devoting a little time to it each day. My suggestive thought took somewhat this form: "On such and such a day and hour, at such and such a town and hall, I shall play a recital consisting of such and such compositions. I shall play them all perfectly, with absolute confidence and without a break or a hitch." That ended my difficulties in this respect at once, and after that my slight normal nervousness in beginning to play passed directly into eagerness and confidence. In other words, I played all my recitals perfectly, in advance.

### Discovery of Power

In these experiences, then, I had discovered within myself a power that, at my direction, would cure despondency, compose music, and bestow confidence in public performance, all absolutely without so much as stirring the will power by a hair, except for the slight initial effort of the few minutes' meditation per day required to present these matters clearly to my subjective mind. In this and many similar matters, the subjective mind did all the actual work; all I did was to indicate the direction in which it should work.

It now became apparent to me that there was here a natural law of wide application, if one could but get to the root of the matter and discover the whole significance and reach of it. It may interest some of my readers to know that I was engaged at this time in writing an elaborate article against mental science "as she was taught," because of my disgust with the numerous writers on the subject, whose treatment of the matter was infected with the spiritual anemia of the puritanical heritage of New England, and who appeared to regard the mind as a curious insect on a pin, to be inspected through lorgnettes, rather than as an instrument through which a man was to do red-blooded work in a real world. As I had certain Boston influences in mind, the article was to have been called "The Huntington Avenue School of Philosophy."

Finally it occurred to me to attempt the solution of this problem of the subjective mind and its true significance and operation, by placing the whole problem itself with the subjective mind, and directing it to give me the answer. To meditation upon this in various ways, in all earnestness, I devoted an hour a day for two months, in the summer of 1910, at the end of which time there were placed in my hands the two masterworks on the subject by Judge Troward, to which I have referred. This was my first experience, and by no means my last, of observing the action of the law with relation to the influencing of material affairs outside of myself. With what I now learned, the fulness of the law, which in its lesser issues I had been invoking, became plain to me with its infinite vista of tremendous consequences. With this I shall deal in another chapter.

Mary Jordan and Ormsby in "Samson" at New Castle, Pa.

Mary Jordan, contralto of the Century Opera Company, and Frank Ormsby, tenor, have been booked by Foster and David with the Handel Oratorio Society, of New Castle, Pa., for a performance of "Samson and Delilah," in concert form, February 27.

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## FIRST OF NEW YORK'S HOLIDAY "MESSIAHS"

Walter Henry Hall's Columbia University Festival Chorus Sings the Familiar Music Excellently

It fell to Walter Henry Hall and his Columbia University Festival Chorus to give the first of the "Messiah" performances to which the devout of New York are to be treated in the course of the holiday weeks. The event was solemnized in Carnegie Hall on Wednesday evening of last week, an audience of good size assisting in an appropriately decorous spirit.

Mr. Hall and his singers—who number 350 and consist of an amalgamation of the University Chorus, the Brooklyn Oratorio and Yonkers Choral Societies—are to-day well at home in the work. They have sung it for several consecutive years, and even during the Summer months, to which it is popularly regarded as about as inappropriate as a Christmas tree to the Fourth of July.

Most of their singing was truly excellent last week. The ensemble is fairly well balanced and its work was distinguished by a solid body of good tone, precision of attack, pure intonation and a certain attention to details of shading. Mr. Hall held his singers and orchestra in firm control.

The soloists were Jeanne Jomelli, Mme. Rost Why, Orville Harrold and William Hinshaw. The eminent Dutch soprano's delivery of this music is familiar in its many virtues. She was in beautiful voice on this occasion save for moments of shrillness in her highest tones. The contralto, Mme. Why, possesses a sufficiently pleasing voice, though her delivery tends to the monotonous. Mr. Harrold, who is not exactly inured to the style called for in this music, achieved, however, far better results than might have been expected and coped quite successfully with the roulades of "Every Valley Shall Be Exalted." Mr. Hinshaw rounded out the quartet in efficient manner and scored markedly in "Why Do the Nations?"

H. F. P.

**Mishaps Follow \$10,000 Pavlova Benefit at Metropolitan**

Anna Pavlova and her dancing company gave a benefit performance for the Music School Settlement on Friday afternoon of last week at the Metropolitan Opera House and delighted what was said to be one of

the largest audiences she had ever danced to. The benefit netted nearly \$10,000 for the Settlement. Following the performance on the stage a *thé dansant* was held in the foyer, at which Mme. Pavlova was expected to dance. She did not, however, and the disappointed crowd broke into a storm of hisses. A further misadventure of the afternoon attended the appearance of a deputy sheriff, who attempted to serve a warrant upon Mme. Pavlova's stage manager, Emil Dandre, for an alleged recent assault upon a process server.

### MUSIC IN TOLEDO

#### Bauer and Rappold Charm Hearers—Musical Art Society Expands

TOLEDO, Dec. 5.—When Harold Bauer played here eight years ago a very small audience attended his recital. The pianist paid his second visit to Toledo on December 10 and an audience which completely filled the Auditorium Theater listened to the greater artist. Mr. Bauer interpreted a program of sterling worth and aroused well-timed and genuine enthusiasm.

The Women's Building Fund received a substantial increment as a result of the concert of the Toledo Symphony Orchestra given in the new auditorium of the Women's building on December 14. The concert was the Orchestra's second in Toledo, and although the identical program of the first concert was repeated, a still larger audience attended.

The first of the Orpheus Club's concerts was given on December 4 with Marie Rappold as the soloist. The club, under the direction of Walter Eugene Ryder, offered an engaging program, and a capacity house showed its appreciation of both soloist and club by generous and discriminating applause.

Albert A. Stanley, director of the Conservatory of Music at Ann Arbor, Mich., honor guest at the banquet given by the Musical Art Society on December 11, in the course of an address told how the Cincinnati Board of Trade found that the May Festival attracted more taxable property to that city than any other enterprise. Mrs. Helen B. Jones, of the Eurydice Club; Charles C. Dibble, president of the Orpheus Club, and Lewis Clement also spoke. Twenty-six new names proposed by President George B. Irving, of the Musical Art Society, were added to the membership.

F. E. P.

# Aristodemo Giorgini

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GREAT ITALIAN TENOR RECEIVED WITH MARKED ENTHUSIASM

### PRESS COMMENTS

#### RIGOLETTO

Aristodemo Giorgini was a cherubic and lyric Duke, entirely satisfying vocally, particularly during the singing of "La donna è mobile."—*Philadelphia Journal*.

Giorgini as the Duke was a figure of much dignity and sang with power and brilliancy.—*Philadelphia Record*.

The rôle of the Duke is one to which the voice and the methods of Giorgini are perfectly well suited. He played the part with the light touch that is required and invested it with the distinction that is appropriate, while the musical numbers and especially the familiar "La Donna è mobile" were brightly and beautifully sung.—*Philadelphia Inquirer*.

Giorgini again showed artistic finish in his fluent use of a tenor that is of good range and sympathetic in quality, the "Ecco ridente" serenade, as well as his other numbers, being beautifully sung.—*Philadelphia Evening Bulletin*.

#### BARBER OF SEVILLE

Almaviva's dulcet and romantic serenade was admirably handled by Aristodemo Giorgini.—*Philadelphia North American*.

Signor Giorgini sang the part of the Count with a smooth, pleasing and somewhat conventional quality of tenor that was not without moment of high expressiveness.—*Philadelphia Evening Telegraph*.

Giorgini's "entrée" was marked with great enthusiasm. With his sympathetic and sentimental voice, with his impeccable method of singing, he was an excellent "Almaviva," was warmly applauded and recalled many times after the end of each act.—*Philadelphia L'Opinione del Popolo*.

#### LA GIOCONDA

In "Clelo e Mar" Aristodemo Giorgini reached heights of lyric beauty.—*Chicago Journal*.

Giorgini sang exceedingly well. His voice is always of lovely quality and he was rewarded by the audience in the most satisfying manner for his singing of the "Clelo e Mar," while in the big ensemble of the third act he came out with greater volume all the time.—*Chicago Post*.

Mr. Giorgini also earned his honors fairly. His light, pure resonant tone compassed the difficulties of his part without slip.—*Chicago Inter-Ocean*.

Giorgini was in fine voice and scored a distinct triumph in the aria, "Heaven and Ocean."—*Chicago Evening American*.

#### LA BOHÈME

In his rendition of "Che gelida manina" Giorgini was compelled to repeat this number after the audience had continued its applause for more than five minutes without interruption.—*Chicago Evening American*.

Mr. Giorgini was the "Rodolfo" of the cast. His voice is pleasant to the ear and it is well used. The music of "La Bohème" lies well for his voice and the singer accomplished excellent things with it.—*Chicago Record-Herald*.

Mr. Giorgini interpreted the rôle with singular effect. It was a lyric study; it was a sympathetic, eloquently sung interpretation.—*Chicago Inter-Ocean*.

## DOROTHEA THULLEN IN PHILADELPHIA RECITAL

### Much Applause for Soprano Who Presents a Program of Varied Interests

PHILADELPHIA, Dec. 11.—In her recital at the Little Theater on Monday afternoon of last week Dorothea Thullen fully justified the many predictions about her ability as a recital singer which have been made from time to time.

Her program, which was well chosen,



Dorothea Thullen, Soprano, Who Was Heard in Recital in Philadelphia Last Week

presented an opening American group, MacDowell's "The Robin Sings," Margaret Ruthven Lang's "A Thought" and Bullard's "The Fern Song," then a German group, including songs of Hugo Wolf, Strauss and Von Fielitz, the aria "O Beaux Rêves Evanouis" from Saint-Saëns's "Etienne Marcel," and finally Leon's "The Birth of Morn"; Arthur Foote's "There Sits a Bird on Every Tree," Mrs. Beach's "Ah, Love But a Day" and Bruno Huhn's "Love's Philosophy."

Miss Thullen won her audience's favor through the unaffected sincerity of her interpretations, her vocal ability being considerable and quite equal to the music she chose to present. Her enunciation was notably good and she was applauded after each of her offerings. Ellis Clark Hammann was her efficient accompanist.

### SEASON AT LA SCALA

#### Repetitions of "Falstaff," "Nabucco," "Aïda" and "Otello" Popular

MILAN, Dec. 10.—"Falstaff" has been repeated several times at the Scala with the greatest success. The rôle of Fenton has been interpreted by the tenor, Di Bernardo, whose fresh voice and good taste have won for him complete success. Sammarco as the protagonist has been exceedingly well received, and the Mrs. Quickley of the famous Italian contralto, Fabbri, has evoked no little merriment and most enthusiastic applause.

The additional representations of "Nabucco" have also proved a success. Mmes. Gagliardi and Garibaldi and Galeffi and the bass, De Angelis, together with the Conductor Dellera, being the objects of admiration for good work. "Aida" has also reappeared with an equally happy issue, the cast including Cecilia Gagliardi (*Aida*), Luisa Garibaldi (*Amneris*), Nicola Zerola (*Rhadames*), Carlo Galeffi (*Amonasro*) and Bernardo Berardi (*Ramfis*).

The first performance of the "Season Carnevalequaresima" was opened with a production of "Otello." The theater presented a gay spectacle and the opera certainly upheld its brilliant reputation. Mme. Canetti was greatly applauded, as were also the tenor, Calleja, and Sammarco, Maestro Serafin was lionized for his splendid conducting.

It is announced that after the Scala performances of the Mascagni-D'Annunzio "Parisina" on the 13th, Livorno, the composer's native city, has made a special request to have it performed there. The Duke Umberto Visconti di Modrone, whose noble family has for generations supported this great theater, has just been made a Senator of the Realm as a slight recognition of his truly patriotic services. This news will be received, not only in Italy, but throughout the musical world with rejoicing.

Ernest von Lengyel gave a piano recital in the Royal Concert Hall Giuseppe Verdi here and made a lasting impression. Seldom if ever has the public listened with such great interest to a pianist. In von Lengyel's interpretation of Beethoven, Schumann, Chopin, Schubert, Liszt, there is exhibited the most profound poetical intelligence, and incessant applause rewarded him at the end of the recital. W. L.

### HER DÉBUT IN TALLAHASSEE

#### Isabel Sparkes Considered Important Addition to City's Music Life

TALLAHASSEE, FLORIDA, Dec. 18.—Tallahassee had its first opportunity to hear Isabel Walton Sparkes in a song recital recently. Miss Sparkes became a member of the music faculty of the Florida State College for Women this season and much interest was centered in her débüt. The program presented made a great demand upon the versatility of the singer, who has a clear lyric soprano voice and dramatic ability.

Miss Sparkes received her training from the eminent Welshman, David Davis, with whom she was associated as a teacher. Her control of breath and tone, coupled with a vivacity and honesty of interpretation, convinced her auditors that she was a singer of merit who will add much to the already strong department of music of the college. The program opened with a selection from one of Costa's oratorios, closing with Ardit's "Parla," which was interpreted with great brilliancy. Miss Sparkes's sustained tone in Bohm's "Calm as the Night" evoked commendation.

Sara Mead Webb, who has been a member of the faculty for the last three years, gave two groups of piano numbers. Last Summer Miss Webb took a very interesting course in music under Wesley Weymann, who has been making a great success abroad, and her playing showed the influence of Mr. Weymann's tutelage. She was particularly happy in her presentation of the MacDowell numbers and a Chopin étude and waltz. Ella Scoble Opperman, director of music, was the accompanist of the evening.

### A SONG ELIXIR FOR FT. WORTH

#### Frances Alda Scores a Lyric Triumph in Composite Program

FORT WORTH, TEX., Dec. 8.—The people of Fort Worth think so much of Frances Alda that it was necessary to use a part of the stage to accommodate the numbers who came to listen to her in a song recital given recently. Mme. Alda interpreted a colorful program, representing the works of composers of 10 nationalities, with a fresh and unstrained voice that carried a message of youth and joyousness to her auditors. Two songs in particular stood out in splendid profile; Le Forge's "Expectancy" and "Like a Rosebud" and raised the audience to ovation pitch. Equal in point of relative artistry was the work of Mr. La Forge at the piano. Gutia Casini, cellist, was an able factor in the program. "Earnest," "conscientious," "talented," "great," were terms of encomiums used to describe the artists, and the audience left the concert hall voicing the hope that they would be heard again and again in Fort Worth.

L. M. S.

### Opera Company Stranded in Kentucky

LEXINGTON, KY., Dec. 19.—The so-called "American Grand Opera Company," managed by Max Faulkenheuer, was stranded here to-day. The company is composed of forty-five members from New York, Chicago and Cleveland. Twenty-five of them had funds enabling them to get home and Mayor J. E. Cassidy furnished the others with transportation to Cincinnati. The scenery was held here under attachment for hotel bills.

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## EGENIEFF'S DEBUT PROVES SATISFYING EVENT

German Baritone Revealed to New York as an Able "Lieder-singer"

TWICE deferred, the New York début of Franz Egenieff was finally effected in Aeolian Hall on Tuesday evening of last week. The German baritone was acclaimed with marked warmth and a sincere cordiality that augured well for his eventual popularity as a *Lieder* singer in this country. Strictly speaking the occasion was not Mr. Egenieff's first appearance before the local music-loving public, inasmuch as a decade ago he was heard as member of Henry Savage's itinerant English "Parsifal" company. At the time, however, he had not yet cultivated his powers in the refinements and subtle exactions of song singing. He has done so in the interim and has acquired a reputation of substantial account in Germany. Wherefore his return assumed something more than the ordinary significance.

Mr. Egenieff's program, if not of consistently notable account musically, was yet so devised as to afford him sufficient opportunity to display his capabilities in a variety of styles. In some of these he showed to better advantage than in others. His offerings included four of Hugo Wolf's most inspired songs—the superb "Biterolf," "Verborgenheit," "Der Musikant" and the unutterably noble "Gesang Weyla's"—Loewe's "Der Nöck," Schumann's "Bel-sazar" and "Provenzalischer Lied," Hans Hermann's "Drei Wanderer," Jeno Kerntler's "Abschied" and others of greater or lesser worth by Hubert Pataky, Tschaikowsky, Debussy and Holmès. Besides these were several extras including Strauss's "Traum durch die Dämmerung."

The singer showed the effects of a slight cold which clouded some of his tones with

a trace of hoarseness. But the handicap did not materially incapacitate him. For the rest Mr. Egenieff proved himself an artist of intelligence, gifted with a well-balanced interpretative sense and a good natural voice—a high baritone, large in volume, resonant and tending toward the lyrical in quality. It is, however, of firm texture and serves to excellent purpose in songs of the outspoken dramatic fiber. His management of it is not invariably beyond reproach, especially as concerns his over-frequent indulgence in the bland open tone, with the consequent white quality, and a tendency to strain certain upper tones. In matters of breath control and phrasing Mr. Egenieff showed himself eminently satisfactory and save for a few lapses his intonation passed muster.

It was in some of the Wolf songs, in Schumann's dramatic "Belsazar" in Loewe's "Der Nöck"—in which he sustained phrases of considerable span—and in the songs of Pataky and Kerntler that he best acquitted himself. To the ethereal delicacy of Debussy his style adapts itself less happily.

In Jenô Kerntler Mr. Egenieff is favored with an accompanist whose work is backed by a sympathetic understanding and a nicely adjusted sense of the relative values of vocal and piano parts.

H. F. P.

Comments of New York daily newspapers:

He showed power and poise in his singing, and his voice revealed itself as of good quality most of the time. In the songs of more dramatic type he was at his best.—*The Times*.

His art is thoroughly well grounded and is notable for keen understanding, intuition and good taste.—*Staats-Zeitung*.

His style of singing always was dignified, and he showed a desire to bring out in the most effective way the moods and emotions the words and music expressed.—*The Herald*.

He proved himself a lieder singer of good intelligence and interpretative power.—*The Tribune*.

## MINNEAPOLIS TRIO'S DEBUT

Fabbrini-Scheurer-van Vliet Combination a Pronounced Success

MINNEAPOLIS, Dec. 12.—The Minneapolis Trio, headlined as the Fabbri-Scheurer-van Vliet combination, made a pronouncedly successful début last night in the auditorium of the Unitarian Church.

Through advanced musicianship applied to the presentation of the Wolf-Ferrari Trio in F Sharp, op. 7, and that of Schubert in B Flat Major, op. 99, both for piano, violin and 'cello, the players, working together with a delicate refinement, finish and unity, lifted the audience to a high plane of enthusiasm.

Mr. van Vliet, known as the leader of the 'cello section of the Minneapolis Symphony Orchestra, and also as a soloist of marked distinction, was gratefully recognized for his valuable contribution to the artistic advance of the city.

Mr. Fabbri, a comparatively recent acquisition to the city's pianistic resources, in addition to his exceedingly satisfactory work in the Trios, aroused a good bit of enthusiasm in a group of colos.

F. L. C. B.

## POLLAK'S NEW YORK DEBUT

Violinist Displays Musicianship of High Order in Aeolian Hall

Robert Pollak, the violinist, made his first bow before a New York audience on December 17, and gave an exhibition of violin playing in Aeolian Hall that deserved a far larger audience than actually attended. Mr. Pollak's performance convinced his hearers that he is a technician of a high order and possesses a toné at once sympathetic, flexible and essentially masculine.

The violinist's reading of Grieg's Sonata in G and Tartini's Concerto in D Minor held his audience captive. The artist was particularly happy in his conception of the lighter pieces, which included Debussy's "En Bateau," Dvorak's "Mazurek," and a new Prelude by Moor.

Yves Nat accompanied and gave as solo piano numbers the "Mephisto" Waltz, by Liszt, and a Chopin Nocturne. Both artists responded to voluminous applause with several encores.

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## RIGHT LIVING PRIME REQUISITE FOR SINGER

**More Essential than in Any Other Branch of Musical Art, Says Leon Laffitte — No Success without Self-Denial — How the Boston Opera's New Tenor Applies Italian Methods in Studying French and German Rôles — Massenet and Saint-Saëns More Expressive of the Genius of the French Race than Debussy**

Bureau of Musical America,  
No. 120 Boylston Street,  
Boston, December 15, 1913.

LEON LAFFITTE, tenor of many rôles, is neither unkempt nor romantic nor elusive appearing. He wears glasses, and has a quiet way with him. He looks like a law student. He has probably studied singing as sensibly as he might have studied law, and those who know anything at all about the art of music know that no one is more mercilessly logical in his reasoning process than the musical artist. A Padewski may neglect his hair, but he will not neglect the most exact calculations in the mastering of technical difficulties, nor, this accomplished, will he fail to pursue as logical a course in the planning of the details of his interpretation. This is all truism, self-evident, yet a secret which seems to be known only to successful artists, and Mr. Laffitte's accomplishments as a singer bear additional testimony.

Put him where you will. He will sing *Samson* to-night and *Pinkerton* to-morrow, and he will sing as *Walther* in the Boston production of "Die Meistersinger" when that opera is performed here in January. Mr. Laffitte will learn the rôle in German, and will then sing in that language for the first time. He is not distressed at the prospect. A multitude of unfortunate examples to the contrary, he believes that the singer who is master of the laws of song is master of any language that he undertakes to sing in.

"There is one way to sing well, and only one, in my opinion," he said, "There is one school, so far as I know, of true singing. That is the Italian. I have studied many French rôles, and, of course, feel at home in them—in my native language—but I do not sing the French text as the French sing it. The Frenchman is wholly for the text, diction, declamation. He uses too much his nose and too little his throat. I sing my French as I sing Italian, and so, I hope, I shall succeed with German."

"I know that it means especially hard work, harder than I have yet had with a rôle, but the German language can be beautifully sung, and has been in the past, by just a few tenors. The rest of us must work in that direction—not away from it."

### The Abstemious Singer

"In singing," the practical Mr. Laffitte continued, "careful living means more than in any other branch of musical work. There is Titta Ruffo. He neither drinks nor smokes—and you will see how he can sing. Other musicians, it may be, can afford to be irregular in their habits, but the singer must take care of himself. Fingers may overcome difficulties by virtue of unusual excitement or exercise of will power, but it is not only the sonority and brilliancy of a voice that suffers after fatiguing hours passed without sleep, or after a day of indigestion—it is the very quality of the voice. You cannot make this; you cannot pretend



Leon Laffitte, the New French Tenor of the Boston Opera Company, Who Has Already Achieved Distinction in Several Rôles

to it, or in any way deceive your hearer, if the freshness and fullness are not there. It is very easy to lose, and it takes a long time to get it back. In a certain way, I suppose the singer has to be careful almost to the point of absurdity. Not only must he observe the primary principles of right living; he must take a thousand cares of himself that a man under other circumstances might consider eccentric or effeminate. That is part of the science of building your voice. That is one of the first struggles of the student—the self-denial that precedes success."

The conversation drifted. The next topic to come to the surface was the question of modern French operas. Mr. Laffitte is among those who believe Debussy to be a very special genius, but not necessarily as a product of the national spirit and traditions of French art.

"And who, do we find, continues the fine traditions of the national art? Two, at least, among modern masters, and the older has outlived the younger. They are Saint-Saëns and Massenet—Saint-Saëns of the older guard—do you know his charming works in the lighter vein—'Ascanio,' 'La Princess Jaune,' etc.?—and Massenet, more advanced, but not less truly French. Saint-Saëns is the more classic of the two. In spite of its conflicting elements and even a measure of inconsistency

in developing its form, 'Samson et Dalila' is a real French grand opera, and for its true origin one must go further back than Wagner, whose influence is felt so strongly in certain pages; farther back than Gounod or Meyerbeer. The real spirit underneath this curious biblical opera of Saint-Saëns with its music that is now pedantic and commonplace, and again as sensuous and dramatic as any composer of the period produced, is to me as classic as Lulli or Rameau. The modern harmony and orchestration make it more interesting than the old works to our ears, but they do not alter its true essence.

### Massenet Influence More Lasting

"Massenet is a little less formal, and a little more bourgeois, a gifted melodist, an excellent writer for the orchestra and for the voice. He is especially a composer for the theater. And his orchestration! What is finer? 'Manon,' even 'Le Cid,' 'Werther,' and other later works, are operas for which the genius of French music is directly responsible. I admit that he wrote too much. But he is, to my mind, the last of the family tree.

"I believe that you will find more than one imitator of Debussy to-day, but I think that in later generations you will find many more followers of Massenet."

Then Mr. Laffitte came down to more

mundane affairs. He informed MUSICAL AMERICA's interviewers that in Montreal audiences are more enthusiastic than in Boston, "but in Boston there are many more connoisseurs." In Europe few stages are so modernly and completely equipped as the stage of the Boston Opera House, although German theaters in these respects are growing fast. Germany is full of American artists. They do not like them there very much. It is a little harder for the American to get a start in a German opera house. None of the German houses has so good a répertoire as Boston, etc., etc. Mr. Laffitte, a conscientious artist, is an affable soul, but he prefers singing to conversation.

OLIN DOWNES.

### A Week of Repetitions in New Orleans Opera Schedule

NEW ORLEANS, LA., Dec. 10.—Mme. Schumann-Heink, the famous contralto, who was to have given a recital last Monday evening at the Athénæum, disappointed a very large audience, as owing to the floods in Texas, she was waterbound and could not reach here. However, she has wired that she will positively "make good" on December 15.

Although given over to repetitions last week, the French Opera Company enjoyed splendid patronage and if the crowds continue to visit our historic old Opera House the remainder of the season as they have since the opening night, a great financial success is assured for the season. The first performance this season of Saint-Saëns's "Samson and Delilah" was given last Saturday night. Mmes. Affré and Mezy and Mme. Dalcia sang the leading rôles and formed a combination that resulted in one of the finest renditions of this opera that we have witnessed in years. The orchestra and ballet were splendid.

D. B. F.

### Small Receipts of Stock Concert May Cost Racine Its Series

RACINE, WIS., Dec. 13.—A small but extremely appreciative audience heard Frederick Stock and the Chicago Symphony Orchestra on Tuesday night, when the organization appeared under the local management of Mills and Hollander, Milwaukee impresarios. The failure of local music lovers to respond to the opportunity afforded by the concert will undoubtedly mean the abandonment of further attempts on the part of Messrs. Hollander and Mills to provide a series of artistic musical attractions. From an artistic point of view the concert was highly successful. Assisting the orchestra was Harry Weisbach, violin soloist, who played with brilliancy a Mozart Andante and Volpe's Mazurka. The orchestra again showed its superb abilities, both as to the individual musicianship and capable conducting.

M. N. S.

### Good Native Talent Revealed in Greensboro Organ Recital

GREENSBORO, N. C., Dec. 13.—The inaugural organ recital given in the State Normal College marked an advance for the music department of the institution and brought to the fore much good native talent. "The Hallelujah Chorus" from Handel's "Messiah" was sung by the Normal College Choir, Wade R. Brown, conductor, and Handel's organ Concerto in D was brilliantly interpreted by G. Scott-Hunter. Mrs. W. R. Edmunds, soprano, assisted and Alleine Richard Minor was at the piano.

### Ysaye and Thibaud Sail

LONDON, Dec. 18.—Two famous violinists were aboard the *Cedric* when she sailed for New York to-day. They were Eugen Ysaye and Jacques Thibaud, who are to make American tours.

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Harley Hamilton a Visitor in Course of His Year's Vacation—Munich Conservatism as Reflected in Its Concert Programs—Two Promising Women Artists Who Plan American Tours

Bureau of Musical America,  
Tengstrasse 33/IV, Munich.  
December 6, 1913.

A MUSICIAN in Munich at present who holds an interest place in the development of music in America is Harley Hamilton, of Los Angeles. Mr. Hamilton was for sixteen years the leader of the Los Angeles Symphony Orchestra, which he founded in 1896. He had at that time just returned from playing in the Queen's Hall Orchestra in London and was enthusiastic over the development of music at home. Los Angeles has proved particularly fortunate in that so many great artists, attracted by the climate of southern California, have settled in the neighborhood.

Mr. Hamilton told the representative of MUSICAL AMERICA the other day some of his interesting experiences in this connection. Schumann-Heink used to drop in sometimes from her \$50,000 orange-grove nearby, and Carreño would often stroll in and play a concerto offhand with the orchestra at rehearsal. Mr. Hamilton studied violin, by the way, with the first of Carreño's four husbands, Emil Sauret.

Mr. Hamilton is having a year's leave of absence, which he takes "every fifty years," as he laughingly told me, and expects to join Mrs. Hamilton and their daughter in Rome for Christmas. He is looking forward to returning to Los Angeles in February.

One of the things we talked about the other day is a feature of Munich music which is evident to everybody familiar with local conditions, and that is, the predominance of familiar names in concert programs. Fully three-fourths of the concert music posted on the announcement boards is by Beethoven, Bach, Chopin, Schumann, Schubert, Liszt and Mozart. Brahms, Richard Strauss, Hugo Wolf and Tschaikowsky are fairly well represented, but a new name hardly ever appears. A whole evening devoted to Beethoven is an occurrence of every week. The Münchener seem to be afraid of anything written less than a hundred years ago, or on other than German soil.

Paris Quartet Popular

The Capet Quartet from Paris is giving a set of four evenings in chamber music by Beethoven, and Munich is eagerly following it. Each audience is larger than the former, and I see that the last concert of all is booked for a larger hall than the others.

Lamond to-morrow gives his second Beethoven evening, playing the last five sonatas! Gottfried Galston has been giving an interesting series of concerts at popular prices, devoting an evening each to Brahms, Chopin, Liszt, Beethoven and Mozart.

That reminds me to mention the excellent Sunday morning entertainments which have now been instituted at the Residenztheater, the charming little Royal playhouse where Mozart is always performed in Munich. For a number of years the Volkstheater has been giving matinées at eleven o'clock Sunday morning, devoting each to some individual writer or musician. If Goethe happened to be the subject, for instance, there was first a brief talk on his life, then some of his songs were sung with accompaniment, some poems were read, and finally a short play was given. The Royal Theater, realizing the high educational value and popular appeal of these entertainments, is now offering the same sort of thing, with members of the Court Orchestra and singers from the Opera.

Two Favorite Artists

Two concerts this week have been given by young artists whose names are not yet known to America, but who are planning tours for the near future. They are Alma Moodie, the violinist, and the young Polish pianist, Mena Nechansky. They are both very young, but have already proved themselves established musicians.

Alma Moodie is an Australian by birth. The last six years she has been with Oscar Back in Brussels, and it is in Belgium that she has given most of her concerts. She is playing with Max Reger on the 6th, 7th and 8th of this month in Eisenach, Hildburghausen and Meiningen. She plays a Brahms concerto and one of Re-

ger's own compositions. Miss Moodie has appeared several times in Berlin, Mannheim and under Stinach in Cologne. Her concerts both last year and this, in Munich, were great successes. Her playing of the Max Reger Fugue in E minor and Kreisler's "Caprice Viennois" was one of the most charming things I have ever heard, while the Paganini "Streghe" or "Witchdance" gave opportunity for the exhibition of a truly marvelous technic.

Mena Nechansky is a great favorite of her master, Theodore Leschetizky, and created a considerable sensation with her recent concert here. Arthur Nikisch wants her to play in the Gewandhaus Concerts in Leipzig, and with her appearances recently in eight of the leading German cities she has built up an enviable name. Already American managers are in correspondence with her about her American tour. She is a tiny creature, but her performance is anything but of the weak feminine type.

MURRAY SHEEHAN.

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## LEONCAVALLO CONDUCTS CHICAGO OPERA COMPANY IN "ZINGARI"

**Composer Overwhelmed with Evidences of the Success of His Opera**  
**—Titta Ruffo Creates Another Sensation in "Pagliacci"—Cavalleri's Illness Changes Opera Schedule—Muratore's Successful Début—Titta Ruffo's Brother to Teach at Chicago Musical College**

Bureau of Musical America,  
 No. 624 Michigan Boulevard,  
 Chicago, December 22, 1913.

After Titta Ruffo had sung the Prologue to Ruggiero Leoncavallo's "I Pagliacci," with the Chicago Opera Company at the Auditorium last Friday evening, pandemonium broke loose. Not only the galleries, which are given to demonstrative utterances, shouted its bravos and "bis," but the occupants of the boxes and the people on the main floor with one accord rose from their seats and gave expressions of delight. Such a scene has never before been witnessed in the Auditorium in its twenty-four years of existence.

It was a doubly memorable occasion, first in allowing homage to be paid Leoncavallo, who was present to conduct the first performance in Chicago of his romantic opera "Zingari," which began the evening's offering, and, secondly, in that it again afforded Titta Ruffo the opportunity to portray the character of Tonio in "Pagliacci" in his familiar sensational manner.

"Pagliacci" was given an enthusiastic performance under the eyes of the composer. It was presented under the masterly direction of Cleofonte Campanini, with Jane Osborn-Hannah (who, incidentally, a few evenings before, had won such a marked success as *Butterfly*), a most engaging and sweet-voiced *Nedda*; Amedeo Bassi, a fine *Canio*; Ruffo as *Tonio*, and Crabbé as *Silvio*. This is the cast which created so much favorable comment when the opera was given last year.

"Zingari," one of the late operas of Leoncavallo, was performed under the direction of the composer and proved to be an interesting and very tuneful work.

The story of the opera has already been told in MUSICAL AMERICA. Leoncavallo's score suggests Hungarian themes and rhythms, the Roumanian and Southeastern European folk songs, but his most inspired moments come when he speaks in his own idiom in the passionate sweep of Italian melody. There are several solos and duets which were received with much acclaim by the audience.

Campanini chose wisely when he placed the creation of the three principal characters in the hands of Carolina White, Amedeo Bassi and Francesco Federici. Carolina White added another fine representation to the characters which she has

created in Chicago and which have placed her in the first rank of the Chicago company. She sang with unusual fervor and looked picturesquely as the gypsy princess.

Bassi, as *Radu*, who is an Hungarian hussar in the first episode (there are two in the opera), looked particularly handsome and sang with fine effect and feeling. His first song on his entrance into the gypsy camp was received with a hearty round of applause.

Federici was worthy of the company of the other two artists just mentioned. His portrayal of the character of *Tamara* was of stellar caliber. Henri Scott had the short rôle of the gypsy chief and sang well.

There is an intermezzo between the first and second parts of the opera which suggests Hungarian themes and is a very ingratiating number. At the close of the opera there were many curtain calls and Leoncavallo was overwhelmed with evidences of the success the opera had made at its first performance.

After the première of "Zingari" Friday night a small company assembled at a midnight supper given by Carolina White and Amedeo Bassi in honor of Leoncavallo. It was given in the Francis I banquet room of the Congress Hotel, and among those present were Count G. de Bolognese, the Italian Consul; General Director and Mrs. Cleofonte Campanini, Maestro Ruggiero Leoncavallo, Signor and Signorina Giorgini, Carolina White and Paul Longone, Signor and Signorina Amedeo Bassi, Rosa Raisa, Titta Ruffo and Ettore Titta Ruffo, Mr. and Mrs. Karleton Hackett, Mr. and Mrs. Eric Delamarter, Mr. and Mrs. Maurice Rosenfeld, A. J. Bernhardt, Francesco Daddi, Mr. and Mrs. Charles E. Nixon, Mr. and Mrs. Adolf Muhlmann, Maestro Gustave Salvatorelli and others.

### Cavalleri III

Since her arrival in Chicago Lina Cavalleri has been confined to her room in the hotel with various irritating though not serious illnesses, necessitating the postponement of two of the operatic productions in which she was to sing principal rôles.

The second of these was last Saturday afternoon, when "Fedora" was listed for production and at the last moment "Faust" was substituted with the same cast which sang it last Tuesday evening, Lucien Muratore, the celebrated French tenor, if anything, surpassing his previous performance of the title rôle. This artist has made a decidedly favorable impression on Chicago's opera-lovers.

The evening brought another Chicago favorite, Maggie Teyte, the English soprano, as *Dot* in Goldmark's "Cricket on

the Hearth," which was presented in English, as the fourth of the operas of the series planned for production in the vernacular. This was the first appearance for the present season of Miss Teyte with our opera company and she again scored an artistic success with her charming personality and admirable singing. With the exception of Amy Evans, the Welsh soprano, who sang the part of *May*, the cast was the same which presented this opera on previous occasions. Hector Dufranne, as *John*, repeated his excellent performance; George Hamlin, as *Edward*, improved his characterization, both in vocal and histrionic respects; Henri Scott, as *Tackleton*, amused the audience with his droll representation and artistic singing, and Miss Evans disclosed a pleasant voice and a commendable vocal style. The chorus was sprightly and Arnold Winternitz gave a praiseworthy reading of the score.

The fourth week of the season opened last Monday with a brilliant performance of Rossini's "Il Barbiere di Siviglia." In it we had occasion to admire the art of Titta Ruffo in a comedy rôle. It could hardly have been imagined that the exponent of such rôles as *Rigoletto*, *Cristoforo Colombo* and *Hamlet* should bring such a humorous delineation to the rôle of *Figaro* as Ruffo presented, and therefore

A change of bill brought us a repetition of "La Bohème" Wednesday evening with the same cast which sang it about a week ago. Rosa Raisa was the *Mimi* and Giorgini the *Rodolfo*.

### "Don Giovanni" Revival

Mozart's masterpiece, "Don Giovanni," after a lapse of five years, was revived at the Auditorium last Thursday evening, principally for the purpose of giving Titta Ruffo, the baritone, another opportunity to show his versatility. That he was less convincing in the title rôle of this opera than in any of his other characterizations does not detract particularly from his remarkable achievements. He sang the music with his accustomed skill and played the part in as artistic a manner as usual, but he did not create that sensation which he has made in other rôles.

To Campanini, for his reading of the Mozart score, belongs the greatest praise, and next to him perhaps we should mention the vocal work of Carolina White, Marta Dorda and Alice Zeppilli. Carolina White as *Donna Elvira* sang her music with great charm. Marta Dorda, one of the best acquisitions among this season's artists, again disclosed many commendable traits in her singing of the music of *Donna Anna* and Miss Zeppilli brought to the rôle of *Zerlina* vivacity of manner and vocal flexibility. Mr. Huberdeau's *Leporello* was a musicianly performance, and Giorgini as *Don Ottavio* did commendable work.

Eight of the prominent members of the Chicago company participated in an International Song Recital at the Auditorium Sunday afternoon. Marta Dorda, the German soprano, in her interpretation of Beethoven's "Ich Liebe Dich" and "Die Allmacht" by Schubert, proved herself a song recitalist of unusual merit as well as an operatic artist of high attainments.

Edmond Warney, in two French examples of vocal literature, "Sonnez des Matines," by Georges Hüe, and "Chanson des Noisettes," by Dupont, earned considerable success. Julia Claussen brought forth two Scandinavian songs by Sjögren and Morales in artistic fashion. Federici sang Italian songs of indifferent merit. Amy Evans brought forth characteristic Welsh songs and Francesco Daddi made his usual hit with Neapolitan ditties. Ruby Heyl and Cyrene Van Gordon contributed English and American ballads and Margaret Keyes and Rosa Raisa presented examples from American and Russian writers of by no means the highest type of either country's composers. Winternitz, Charlier and Spencer Clay were the accompanists.

### Chicago Symphony Orchestra Concert

Serene, tuneful and enjoyable was the music presented at the last regular public rehearsal of the Chicago Symphony Orchestra at Orchestra Hall, under Frederick Stock. The program contained none of those pieces which require study or highly cultivated musical minds for proper consideration. It contained a merry, light-hearted symphony, the "Italian," by Mendelssohn; two movements of Bruch's second violin concerto; two numbers which had their first Chicago renditions at this concert, the Roumanian Rhapsody, No. 2, by Enesco, and two divisions of an interesting and cleverly scored symphony by Gretschianinow, and finally the fanciful symphonic poem of Saint-Saëns, "Le Rouet

[Continued on page 41]

**GUSTAF BERGMAN**  
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*Sunday Tribune*, Dec. 14, 1913: "Mr. Bergman has a pleasant lyric voice of considerable power. His aria in the second act was delivered with much art."

*Sunday Inter-Ocean*, Dec. 14, 1913: "Gustaf Bergman, a new tenor making his local début in the title rôle, proved to be a singer of considerable interpretative power. His voice is of the lyric type in weight and character of tone. His style is well schooled."

Management: HAENSEL & JONES, Aeolian Hall, New York



Ettore Titta Ruffo and Titta Ruffo

his success was so much the greater. He makes this character boyish and exuberant and vocally he is one of the most satisfying singers we have heard in the rôle. His "Largo al Factotum" had to be repeated.

Jenny Dufau, now a resident of Chicago, made her first appearance this season with the company in the part of *Rosina* and shared in the honors of the evening. She was in good voice, and in the lesson scene interpolated the Polonaise from Thomas's "Mignon," which was so much applauded that she had to add the "Il Bacio" Waltz of Ardit. Henri Scott made a very funny *Basilio*, Giorgini did his best singing of the season as *Almaviva* and Vittorio Trevisan was a very successful *Dr. Bartolo*.

Giuseppe Sturani conducted the opera with evident enjoyment.

Last Tuesday evening, as stated above, "Faust" was repeated with Lucien Muratore, the French tenor, in the title rôle. Muratore has all the refinement, the finish and the dramatic ability of the French artist. His voice is powerful, of wide range and excellently schooled.

Alice Zeppilli, as *Marguerite*, gave a highly artistic interpretation, singing with a great deal of charm and style. Armand Crabbé was a good *Valentine* and Gustave Huberdeau made a forbidding and fearsome *Mephistopheles* rather than the light and elegant devil of the French school. Charlier conducted ably.



"At the Aeolian Hall yesterday Miss Beatrice La Palme followed up the many triumphs which she won during the recent Beecham Opera Season by proving that, unlike many singers who have made their name upon the stage, she is perfectly at home on the concert platform. The task which she set herself was not a little trying, for by including in her selection some of the greatest Lieder of Hugo Wolf, Richard Strauss, Wagner and Brahms she courted comparison with the most famous concert artists of the day. By doing so, however, she by no means overestimated her own powers, and, indeed, she came out of the ordeal with flying colours."

This is the opinion of the music critic of the *LONDON DAILY TELEGRAPH*.

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## KREISLER SOLOIST AT METROPOLITAN

**Opera House Thronged at Sunday Concert by Violinist's Admirers**

The Sunday evening concert at the Metropolitan Opera House on December 21 proved to be one of the finest which that institution has offered in some time. The soloists were Fritz Kreisler, whose presence was largely responsible for a capacity audience, Anna Case, the young soprano, whose following grows from year to year; Paul Althouse, the tenor, and Dinh Gilly, the baritone.

Mr. Kreisler, through his superb art, actually succeeded in making the Second Wieniawski Concerto interesting, and through this intense musical feeling transformed the sentimental Romance into a movement of noble beauty. His group, in which he honored one of the Metropolitan's directors, Rawlins L. Cottenet, by playing his "Chanson Meditation," included also his own "Caprice Viennois" and the Tartini Variations. He was obliged not only to repeat the "Caprice Viennois" but to add at the close two extras, among them his charming "Liebesfreud."

Miss Case was given an ovation for her singing of the difficult "Charmant Oiseaux" of David, with flute obbligato by Giuseppe Brugnoli. Her coloratura has always called forth marked approval and its facility was again admired. As an extra she gave Kjerulf's "Synnove's Song." Her group included A. Walter Kramer's "Bess ob All," Sinding's "Sylvelia" and Thrane's "Norwegian Echo Song," made famous by Jenny Lind. In them she scored again and was recalled time after time, finally adding a little Irish song sung with a fascinating brogue. Max Herzberg played her accompaniments in admirable manner.

The Puccini aria, "Che gelida manina," gave Mr. Althouse a splendid opportunity to show what he can do. He sang it with a vocal opulence and full command of its beauties. His high C and B flat were notably fine and he was brought back for an extra. Mr. Gilly, though not in his best voice, sang the "Eri Tu" aria from Verdi's "Masked Ball," the "Don Juan" Serenade and Faure's "Les Rameaux" satisfactorily.

The orchestra was under the capable baton of Richard Hageman. A. W. K.

### How Evan Williams Averted a Catastrophe in Meadville, Pa.

Evan Williams, the tenor, speaks of a novel experience in Meadville, Pa., which occasioned much merriment among his friends. He was to sing at the First M. E. Church and counted upon reaching Meadville in plenty of time to prepare for his appearance. He had reckoned, however, without considering that trains are just as often late as not and when he finally did reach the town, it was with scarcely time

to dress and reach the church. Arriving there he found that he had donned two mismatched shoes.

It must be perfectly obvious that it is, to say the least, highly uncomfortable to face an audience under such trying conditions. Mr. Williams apparently realized this poignantly and dispatched a messenger with all haste to his room at the Lafayette Hotel for additional boots. Happily, these were soon acquired and, soothed in feet and spirits, the singer entered upon his task.

### MILWAUKEE ORCHESTRA HEARD

#### Carolyn Cone Cordially Received with Auditorium Symphony

MILWAUKEE, Dec. 20.—Carolyn Cone, pianist, was soloist of the fifth symphony concert of the new Auditorium Symphony Orchestra. Miss Cone, a former resident of this city, who has studied under such eminent pianists as Rudolph Ganz and has met with flattering success in Berlin, gave a most artistic reading of the Liszt Concerto No. 1, E. Flat, in which she met with cordial appreciation. The encore number necessitated by the insistent applause, was the Schultz-Evler transcription of the Strauss "Blue Danube" Waltzes, ably executed. Miss Cone displayed a superior artistic finish, technical ability and depth of conception.

Conductor Zeitz and his forces offered a diversified program in which they showed improvement in the matter of ensemble execution, and response to the conductor's baton. Grieg, Weber and Haydn numbers were heard to advantage and the "Mignon" overture was given a masterly interpretation. An innovation was the furnishing of program notes.

An audience that fairly taxed the capacity of West Side Turn Hall heard the Kelbe Orchestra in a Richard Wagner program. A feature was a string quartet, composed of Theodore Kelbe, Herman Kelbe, Christopher Laffey and A. L. Kapke. M. N. S.

### HOW THEY NAMED THIS CLUB

#### Hans Merx Discovers the Meaning of the Word "Chiropean"

Hans Merx, of lieder distinction, scored success at the Chiropean Club's concert at the Pouch Gallery on December 18, but under conditions which he declares were difficult. As a true bibliothek, the baritone was curious to know what Chiropean meant. He looked vainly through his Greek dictionaries for hours prior to his trip to Brooklyn. No hint of the derivation of the word came to him; yet it looked plausible. His mind was filled with doubt when he appeared before the big throng of women members of the organization. What their mission in society was he could not dream. When his last number, "Mowing the Barley," an old Somerset folksong, was ended, he stole softly to the secretary of the Chiropeans, and surreptitiously asked what the monicker meant.

"What is it—cheer up—what?" he whispered.

"Why, when we organized we couldn't think of an appropriate name immediately

so each of the ladies handed in a letter on a folded slip of paper, and the word was composed from these letters," was the disconcerting reply.

Professor Merx has concluded that hereafter he will let names go on their face value and not patronize the dictionary.

G. C. T.

### OPERA SINGERS STRANDED

#### Cleveland Choristers Didn't Even Have Enough to Pay for Breakfast

CINCINNATI, Dec. 20.—Sixteen members of the chorus of the American Grand Opera Company, of Cleveland, O., which stranded at Lexington, Ky., on Friday, arrived here to-day with just enough money to pay a single night's hotel bill. They did not have enough for breakfast and newspaper men came to their rescue. The city authorities arranged for their transportation to their homes in Cleveland.

Adelaide Norwood, who was the prima donna of the stranded company, left for her home from Lexington with some of the other principals. The company was financed by Max Faetkenauer of Cleveland, Mme. Norwood's husband. The tour opened on November 18 and the company had been playing "Cavalleria Rusticana" and "Salomé."

### "MARKETENDERIN" POSTPONED

#### Humperdinck's Latest Work to Be Heard in Berlin in January

BERLIN, Dec. 20.—The première of Engelbert Humperdinck's latest work, "Die Marketenderin" or "La Vivandière" has been postponed from December 31 to some time early in January. The work contains much spoken dialogue and Humperdinck says it is not an opera but a "Singspiel." The chief character, Field Marshal Blücher, is a speaking part and there are but three singing parts—Marketenderin, soprano; Sergeant Borsh, bass buffo, and Jean Baptiste, tenor. The capture of a vivandière by the Germans on suspicion of being a French spy forms the basis of the plot.

Negotiations for the American production of "Die Marketenderin" are not yet concluded, but it is said that Humperdinck will go to America for the first production of the work there if he can get away from his duties at the Royal High School of Music in Berlin.

### BREAK "NO APPLAUSE" RULE

#### Hearders at Choral Union's "Messiah" Greet Solos Warmly

The People's Choral Union, under the capable direction of Edward G. Marquard gave Händel's "The Messiah" at Carnegie Hall on December 21. The performance was of such a degree of excellence as to warrant a much larger attendance than was accorded it. In spite of the notice in the program, requesting silence on the part of the audience until the conclusion of each part, waves of applause broke out after each aria. Glesca Nichols was the contralto soloist, putting much spirited feeling into her various arias, quite in keeping with the spirit of the work. Frank Ormsby was in excellent voice and sang the tenor arias and recitatives with artistic interpretation. Clifford Cairns, the bass, displayed a pleasing voice of great depth and rich quality. Caroline Hudson-Alexander sang the soprano rôle with her wonted tonal purity and interpretative intelligence.

#### Cadman Gives a Lecture-Recital at Harvard

BOSTON, Dec. 15.—Charles Wakefield Cadman, the American composer, appeared with marked success before the Harvard Musical Association last Friday evening, in his new Trio in D Major, with Henry Eichheim, violinist, and Joseph Keller, cellist, members of the Boston Symphony Orchestra. Louis Shenk, baritone, also assisted in Mr. Cadman's folk-lore talk and recital of Indian music. A distinguished gathering of New England musicians greeted the composer and the Trio met with their immediate approval. Mr. Shenk, possessor of a rich and sympathetic baritone, won fresh laurels by his artistic and finished interpretation of the popular Cadman songs.

#### Musicians in Christmas Benefit for the Poor

In the annual Christmas benefit given by the New York *American* for the deserving poor last Sunday evening at the Hippodrome, the participants included Nathan Franko and his full orchestra, Mme. Jeanne Gerville-Réache, contralto; Jane Noria, soprano, DeWolf Hopper and many others prominent in musical and theatrical matters.

## Recent Press Comments of

# WILLIAM HINSHAW

JERSEY CITY "Journal," Nov. 12th, 1913.—By far the brightest musical star of the evening was Mr. William Hinshaw, baritone of the Metropolitan Opera Company, whose voice is dramatic, powerful and true at all times.

Mr. Hinshaw received an ovation. He threw himself at once into the spirit of the program, and sang with full voice. He had chosen that delightful bit of comedy from Rossini's "Barber of Seville" in the first act, when Figaro sings an aria full of life and gaiety. Mr. Hinshaw knows just how to sing it, and when he finished the audience demanded encores. \* \* \* Mr. Hinshaw is just as good a singer and just as full of life and power in the little ballads as he is in the great arias. Many said they would have been glad to have the whole evening with this one singer, and that does not mean anything disparaging to the others.

NEW YORK "Evening Mail," Nov. 15th, 1913.—"Danny Deever" has probably been heard on more programs than any other song ever written for baritone, but it has never been heard here when it aroused such well-deserved storms of applause as when Mr. Hinshaw, with his big, noble voice, sang it to the orchestral accompaniment under the direction of the composer. Mr. Hinshaw was recalled five or six times, but inasmuch as all encores were under the ban he did not break the rule.

MILWAUKEE "Free Press," Nov. 25th, 1913.—Mr. Hinshaw was a distinctive Odysseus; \* \* \* he sang with a finely sustained vibrant, sonorous tone and a depth of feeling that carried conviction. \* \* \* Mr. Hinshaw's contribution to the evening was musically excellent and deserving the high appreciation it won. "O, My Fatherland" and "Miscreants, Woe to Thee," were made vital by the gifted baritone, artistically sung and realized.

MINNEAPOLIS "Morning Tribune," Nov. 24th, 1913.—The assisting soloist was William Hinshaw, a baritone of great artistic talent and a rich resonant voice. Mr. Hinshaw pleased sufficiently in the widely separated vocal passages of the scene from "Die Walküre" to elicit a cordial encore. His second number was the familiar Prologue to Leoncavallo's "Pagliacci," which he sang notably well. As a second encore he gave with true comedy spirit the famous Figaro from "The Barber of Seville."

MINNEAPOLIS "Journal," Nov. 24th, 1913.—The soloist of the day was William Hinshaw, who in more than one respect towers high above the average Sunday soloist, is a fine artist of much versatility and an expressive elocution in song, which in whatever language he uses is a marvel of ease and distinctiveness.

CHICAGO "Record-Herald," Dec. 8th, 1913.—Mr. Hinshaw was heard at the Fine Arts Theatre. In some songs of Schumann and Schubert he made evident the possession of a voice of fine quality and sonorous power. Mr. Hinshaw's enunciation was a model of clearness.

CHICAGO "Tribune," Dec. 8th, 1913.—William Wade Hinshaw, baritone of the Metropolitan opera, formerly an important figure in the musical life of Chicago, recalled himself to many friends with a program of German songs given in the Fine Arts Theatre. Mr. Hinshaw submits as evidence that he has apprehended truly the spirit of German song, and a command of that language which is without fault. His regard for the text equals his grasp of the musical setting and he knows how to set forth the beauties of the one by defining them as the source and the complement of the beauties of the other. Diction, with all that the term implies as to the coloring of the word and the tone, is the chief interpretative means developed in Mr. Hinshaw's song.

ILLINOIS "Staats-Zeitung," Dec. 8th, 1913.—The concert of the baritone, William Hinshaw, took place yesterday in the Fine Arts Theatre, and gave artistic enjoyment of an unusual kind to a large audience. The program was dedicated exclusively to German Lieder, but his art of interpretation made the meanings of his songs clear to the audience without the enlightening aid of the printed English text. To those familiar with the German idiom, the excellent enunciation gave double enjoyment. "Die Maulbronner Fuge" and "Heimkehr" were examples of finished declamation. He commands an organ of unusual volume and true baritone coloring, developed by cultivation into a flexible instrument for the expression of the intentions of the artist.

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## NEW CONTRALTO DELIGHTS PARIS

**Jeanne Delsolay Hailed at Her Début as a Singer of Rich Promise—Brilliant Performance by a Spanish 'Cellist—Americans Among Recitalists of Week**

Bureau of Musical America,  
17, Avenue Niel, Paris,  
December 12, 1913.

THE advent of a genuine new contralto in the world of music is something that deserves to be celebrated with a flourish of trumpets. There are so many false claimants to a place in this vocal category that when a singer with every right to call herself a contralto makes her first public bow the fact should be chronicled gratefully.

Jeanne Delsolay's voice may unhesitatingly be spoken of as in the same class with those of contraltos whose fame has long since been achieved, such as Clara Butt, Schumann-Heink or Kirkby-Lunn. Her low tones are full, rich and organ-like, and she possesses at the same time a remarkable compass. She is a pupil of Mme. Regina de Sales, the American teacher of the Rue de Villejust, and her voice has been faultlessly trained and placed. How many mezzos must have envied Miss Delsolay's top F's and G's the other evening! The complete program of the recital, which she gave in the handsome new concert hall of the Hotel Majestic, was as follows:

"Lungi Dal Caro Bene," Secchi; "In Questa Tomba Oscura," Beethoven; "Se tu M'Ami," Pergolèse; "Aufenthalt," Schubert; "Traume," Wagner; "Allerseelen," Strauss; "Frühlingsnacht," Schumann; "J'ai Pleuré en Rêve," Huée; "L'Heure Exquise," Reynaldo Hahn; "Habanera" ("Carmen"), Bizet; "Oh! What Comes Over the Sea," Coleridge Taylor; "Blackbird's Song," Cyril Scott; "Homeward," Campbell-Tipton.

The young contralto's diction in all four languages was a notable feature of her singing. She herself seemed to enjoy the German songs most, but her admirers would be puzzled to say which group of songs showed her voice to best advantage. Her *pianissimo* in the difficult passage in the "Heure Exquise" was a veritable *tour de force* for a contralto, and the delicate shading in Cyril Scott's "Blackbird's Song" was equally delightful. Miss Delsolay, who comes from Cape Town, is surely destined for a brilliant career. Her art, good looks and charming, unaffected stage pres-

ence completely entranced her audience. About five hundred people, including a large contingent from the American colony, attended the recital and accorded the



**Jeanne Delsolay, Contralto, of Cape Town, Who Has Just Made a Successful Début in Paris**

débutante an ovation. At the close she had to give two encore numbers.

### Praise for Spanish 'Cellist

Antonio Sala, the young Spanish 'cellist, who is to make an American tour in 1915, was in splendid form on Wednesday evening at the Salle des Agriculteurs, where he assisted Mme. Mathilde Cazeville in a concert. Sala played the Veracini Sonata, Fauré's "Elégie" and Popper's "Tarantelle." His academic but soulful interpretation earned for him a storm of applause and he played "Le Cygne" as an encore. I have always insisted that this young artist is one of the most remarkable 'cellists of the world.

Gontran Arcouët is a pianist originally a Parisian but who is rarely heard here since he has chosen to make his home at Nantes. This week, however, his many admirers had an opportunity of applauding him at a concert at the Salle des Agriculteurs, which he gave in collaboration with the Russian violinist, M. Ilja Schkolnik. His numbers included the Prelude of Bach's English Suite, Chopin's Etude and Ballade, "Hallucination," Schumann; Rhapsodie, Dohnányi. M. Arcouët's tone, phrasing and technic are all superb.

M. Schkolnik, the violinist, played among other pieces the Tartini Concerto and the "Passacaglia" Variations by C. Thomson on a Handel theme. In the latter he showed his technic to be well-nigh perfect, but the other numbers were not impressive.

Henri Etlin, a pianist who has lived a considerable time in America, gave a recital last week at the same hall. His program was well chosen. Beauty of tone and temperamental force marked the greater number of his interpretations. His "Valkyrie," "Roi des Aulnes" and second Liszt "Rhapsodie" were most impressive and powerful and a nocturne by Scriabine for left hand only was received favorably. There is, of course, no reason why the piece should be played solely with the left hand, except as an exercise. It is pretty, without being original. Etlin had a large and enthusiastic audience.

Another contributor to the concerts of the last week was Henri Erique, who is an Englishman in spite of his adopted name and who possesses a beautiful, liquid tenor voice. He was heard at the Salle Gaveau with orchestra directed by Louis Aubert and Robert Schmitz. His program included several novelties. "Natur," Arnold Schönberg; "Le Coq d'Or," Rimsky-Korsakoff, and "Air du Khan Kontchak," from Borodine's "Prince Igor."

### Concerts by Americans

Arthur Alexander was in exceedingly good voice at his monthly "at home" on

Sunday and sang a number of Schumann and Strauss *Lieder* which were greatly appreciated.

Dent Mowrey, the American pianist, provided part of the music at Sunday's concert at the Students' Atelier, Bd. Raspail. He played Scherzo, Schumann; Rhapsody, op. 79, Brahms; "Humoresque," Héard; "Minstrels," Debussy. He was not allowed to quit the piano until he had followed this by a selection from his own compositions. André Pascal, violinist, also played.

Marguerite Litz, a talented pupil of George E. Shea, has just made her début in opera at Marca, Algeria. She writes Mr. Shea as follows: "I've been waiting until my first appearance before writing you. It was as *Rosita* in 'Gilette de Narbonne.' Before going on, my stage fright was terrific, but it disappeared when I began to sing. I hope my other débuts will be as successful as this one, for when I had finished my first aria the public shouted 'Bis.'"

Mme. Chais-Bonheur, who in private life is Mrs. Shea, has also had considerable success lately at Nantes, where she sang in the "Attaque du Moulin" and "Hérodiade." She will appear there again in the course of the season, as well as at Nancy. Henry Butcher, another Shea pupil, is at present appearing with much success at Graz as *Dallant* in the "Flying Dutchman." He has a fine bass voice and histrionically makes an imposing figure.

C. PHILLIPS VIERKE.

## BAUER ST. LOUIS SOLOIST

### Pianist Exhibits Faultless Art with Zach Orchestra

ST. LOUIS, Dec. 20.—A diversified program marked the matinée of the Symphony Orchestra. It opened with the Schubert "Unfinished Symphony," which had a beautiful reading at the hands of Mr. Zach. As a novelty and rather appropriate for the holiday season, Mr. Zach introduced Ravel's "Mother Goose" Suite, which was thoroughly enjoyed. The overture to "The Bartered Bride" was the closing number.

The soloist was Harold Bauer and it was a true delight to hear a performer of his standard play such a work as the Brahms Concerto in D Minor. His playing was of that same faultless character that he has always exhibited here, with pearly runs and crisp, well-defined attack. He added the "Capricioso" by the same composer. This is the last concert until January 8 and the orchestra will soon leave for a trip through Illinois and Iowa, returning to give the usual Sunday "pops." Of the "pop" concerts already given, four have been entirely sold out and not more than twenty-five or fifty seats remained unsold at the other performances.

A public concert by the orchestra at the Coliseum on December 27 is being presented to the city by the Business Men's League. Anyone can walk in and hear a beautiful symphony program absolutely free.

The annual Christmas concert of the Morning Choral Club took place yesterday morning at the Second Baptist Church. Young Max Steindel, the first 'cellist of the Symphony, was the principal soloist and pleased the capacity audience exceedingly.

H. W. C.

### Frances Roeder Appears Successfully in Opera of Nice

NICE, Dec. 20.—Frances Roeder, the American soprano, who achieved success at Covent Garden, London, last summer, is now singing in the Opera here and made a successful début this week as *Antonia*, the Doll, in "The Tales of Hoffmann." Both her singing and acting were warmly praised. She was engaged by Director Salignac when he heard her sing in the studio of her teacher, Jean de Reszke, in Paris.

### Wilhelm Bachaus Gives a Louisville Recital

LOUISVILLE, Dec. 15.—Wilhelm Bachaus gave a piano recital before a greatly delighted but rather small audience at the Schubert Masonic Theater on Tuesday of last week. His interpretations were at all times sane, yet eloquent, and his technic impeccable. His digital dexterity is a thing at which to marvel. The program embraced compositions by Bach, Saint-Saëns, Beethoven, Schumann, Mendelssohn, Chopin, Rachmaninoff and Liszt. H. P.

## ORIGINAL MUSIC MARKS NEWARK CHORAL CONCERT

Compositions of Messrs. Hervey and Williams Sung by Orpheus Club—Miss Hinkle, Soloist

NEWARK, N. J., Dec. 22.—The Orpheus Club, under the direction of Dr. Arthur Mees, gave a concert on Thursday evening at Wallace Hall. The assisting soloist was Florence Hinkle, soprano. The program included:

Kremser's "In Winter," Nessler's "Ave Maria," and Herbert's arrangement of "The Cruiskeen Lawn," and Nevin's "Oh! That We Two Were Maying"; Dudley Buck's "Voyage of Columbus" and Heinze's "Sunday on the Ocean."

Besides these items there were three novelties for male voices, one composed by a member of the club, the others by the dean of Newark's critics, Daniel E. Hervey, who has been musical critic of the *Sunday Call* for many years. Mr. Williams' "Cradle Song" was nicely set and effective. It seems somewhat of an anomaly for a chorus of male voices to sing "Sleep, Baby, Sleep," but it may be that Mr. Williams had in mind the suffragette movement when he wrote this.

Mr. Hervey's compositions were "Falist's Song" and "The Winds Are All Hushed." The first is marked by virile strength and intensity; it was nobly sung and elicited the greatest applause of the evening. This is a number which should be heard again. "The Winds Are All Hushed" was almost as effective. It is well written and breathes an atmosphere of peace and quiet longing.

Miss Hinkle was heard in *Micaela's* air from "Carmen" and in two groups of songs by Schubert, Schumann, Vidal, Paulin, Homer, Woodman. The singer was recalled after each appearance and added extra numbers.

The audience as usual was a large one.

S. W.

### Framingham Choral Society Does Good Work Under Conductor Wodell

FRAMINGHAM, MASS., Dec. 20.—The first concert of its second season was given by the Framingham Choral Society at Grace Church here last week. Frederick W. Wodell, of Boston, conducted. The soloists were Mrs. Frances Dunton Brown, soprano, and John Smallman, Jr., baritone. The chorus sang Gade's "Spring's Message," "Fair Ellen," by Bruch, and "Galilia," by Gounod. An orchestra of Boston Symphony players assisted. C. Gertrude Hynes was at the piano and Albert S. Heald was organist. The society was greeted by a very large audience, and Mr. Wodell's work with the chorus has been a revelation to the community. W. H. L.

### Prominent Boston Organist Loses Son

BOSTON, Dec. 20.—Sympathy is extended to Everett E. Truette, the Boston organist, and Mrs. Truette, in the loss of their son, Arthur, who died at the home of his parents in Brookline, on Wednesday night, December 17. Mr. Truette was 25 years of age and was graduated from the Massachusetts Institute of Technology in 1910. So high was his standing that he was invited to return to the Institute and assist in the department of mechanical engineering, and this he did for one year. In August, 1911, he located in Akron, O.

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"Butterfly" is above all a prima donna opera, calling for a superior talent like that of Mme. Luisa Villani, a soprano as dramatic as hers, an intelligence as keen and a judgment as accurate. Her success was won by the quietest methods and the most legitimate means. She colored her dark voice with consummate skill, never seeming economical, yet always having something in reserve. In her acting she exercised a lively imagination to the fullest, while keeping it strictly in leash.

*Daily Star*, Nov. 19.

Luisa Villani, on whom the whole burden of what many consider Puccini's masterpiece rests, was naturally chiefly responsible for last night's artistic success. Challenging comparison with other great artists heard in the same role, such as Geraldine Farrar, Alice Nielsen, Carmen Melis, Ferrabini and others, she may be said not only to equal, but to surpass them all. Gifted with great personal charm, her temperament vibrant with emotion, of striking histrionic ability, a fresh, full, round and open voice, and with the added quality of youth—it would be hard to imagine a more ideal exponent of the rôle.

*The Gazette*, Nov. 19.

Mme. Villani was *Butterfly*. From the moment of her appearance to the final act of the tragedy, she completely dominated her audience by the subtle magnetic charm of her personality, the beauty of her voice and the intensity of her acting. Every shade of human emotion is reflected in her tones. Gaiety, love, scorn, hatred, entreaty, despair and finally resignation.—*The Gazette*, Nov. 21.

Luisa Villani made a wonderful *Butterfly*. Her beautiful voice is that most satisfactory type of soprano, rich and full of color, and at the same time high and clear and dramatic. Her vocalism was a pure delight and the famous duet at the end of the first act was superbly sung.—*Sunday Herald*, Nov. 23.

**CAVALIERIA**

Mme. Villani presented one of the best and most convincing Santuzza ever heard in Montreal. She captured the audience immediately after her first aria, and never lost its interested appreciation at any moment of her being on the stage. Not only did she sing the part with fire and great depth of feeling, but she enacted it to perfection.

*Daily Mail*, Nov. 27.

Mme. Villani is one of those essentially Latin singers whose beauty, voice, temperament and training fit her perfectly for a part like that of Mascagni's passionate heroine. The closeness of her application to the best traditions, the strength and somber beauty of her voice and her dramatic gifts were evident. Mme. Villani can give lessons in singing which students would do well to take.

*Daily Star*, Nov. 27.

Her Santuzza, however, even surpassed her previous performance. Fresh in its youthful vigor, her voice rings out with a clarity of tone, an abundance of vital energy that is surprising.—*The Gazette*, Nov. 27.

The Santuzza of Luisa Villani was in every way a remarkable piece of work. Possessed of a rich, full soprano voice, she has an intelligent appreciation of the dramatic, and she portrayed the many phases of the psychology of the erring, love-lorn, passionate Sicilian maiden with an inspiration which at times lifted her to the heights of a great tragic actress, notably in her moving duet scene with Turiddu, where magnificent singing and acting combined to rouse the audience to a pitch of utmost enthusiasm.—*Daily Telegraph*, Nov. 27.

**NATIVE WORKS IN MUSICALE****Mary Jordan, Mrs. David and Mr. Wells as Haarlem Philharmonic Soloists**

At the second morning musicale of the Haarlem Philharmonic Society, of New York, at the Waldorf-Astoria, on December 18, Mary Jordan, contralto of the Century Opera Company, Mrs. Annie Louise David, harpist, and John Barnes Wells, tenor, were the soloists.

Mr. Wells made a decided impression by his artistic interpretation of Strauss' "Nachtgang," "Es hat die Rose sich beklagt," of Franz, and Rachmaninoff's "Frühlingsfluten." His other numbers were all in English and by American composers, including two of his own compositions: "The Owl" and "Why?" All of these songs were sung tastefully and with excellent diction. Miss Jordan offered three arias from Saint-Saëns's "Samson and Delilah," and won the same success that was accorded her recently on her interpretation of the rôle of *Delilah* with the Century Opera Company. Another feature of the program was Miss Jordan's performance of Harriet Ware's duet cycle, "A Day in Arcady," with Mr. Wells, accompanied by the composer herself. This was so enthusiastically received that the artists were forced to repeat the "Good Night" song several times. Mrs. David played two numbers by Hasselmans, and was particularly effective in Beethoven's "Minuet" and Tedeschi's "Patuglia Espagnola." Mrs. David also played effective accompaniments for a group of Miss Jordan's songs.

The able accompanist of the morning was Bruno Huhn, whose "Israfel" was one of Mr. Wells's offerings. Another American composer was represented in Miss Jordan's singing of Jean Paul Kürsteiner's "Invocation to Eros" and in Frank Howard Warner's cycle, "Songs of a Syrian Lover," delivered by Mr. Wells.

**WOULD ENJOIN "CLEOPATRA"****Lucy Arbell Says Massenet Intended Leading Rôle for Her Alone**

PARIS, Dec. 20.—Lucy Arbell has instituted legal action to hold the projected première at Monte Carlo of Massenet's posthumous opera, "Cleopatra." She says that Massenet wrote the opera with her in mind for the leading rôle and that he formally declared that she was to create it. Unless this privilege is accorded her, she has informed M. Gunsbourg, the director of the Monte Carlo Opera, Mme. Massenet and the two librettists that she will not allow the production to be made.

M. Gunsbourg contends that, according to his arrangement with Hengel, the editor of Massenet's works, he can choose his own interpreters.

Massenet had planned to have "Cleopatra" produced at the Paris Opéra, but it is said that it was rejected there and also at the Opéra Comique because of the clause compelling the selection of Miss Arbell as prima donna.

**Orchestral Art Society of Minneapolis Opens Second Season**

MINNEAPOLIS, Dec. 11.—The second season of the Orchestral Art Society, William McPhail, conductor, opened last night with a concert the object of which was to acquaint the amateur with a good class of music and to give experience to students in the use of various orchestral instruments. The work of the forty-five members of the society was marked by healthy vitality and unified aim. On the program were Gluck's Overture to "Iphigenia in Aulis," the Minuet from Haydn's C Major Symphony, an arrangement for strings of the *Andante* from Schubert's Piano Sonata in A Major and the Coronation March from Meyerbeer's "The Prophet." Bach's Concerto for two violins, played by J. Rudolph Peterson and Edward H. Fowler, with the orchestra, was a distinct achievement of artistic worth. Eleanor Poehler contributed two groups of songs with Mrs. McPhail at the piano.

F. L. C. B.

**Amato, Bori and Beatrice Harrison in Bagby Musicale**

In one of Lucrezia Bori's songs at the weekly Bagby musicale at the Waldorf, New York, last Monday, she was heard as a singer of English. The song was Thayler's "My Laddie," and it was sung with hardly a trace of accent. Miss Bori was charming in all her songs and her fellow Metropolitan artist, the baritone, Pasquale Amato, sang a group of four songs with electrifying effect, following with his always magnificent performance of the "Pagliacci" Prologue, as an encore. Beatrice Harrison, the English 'cellist, also gave unequalled pleasure in numbers by Becker, Mehul, Dvorak, Popper and Harty. The accompanists were Arthur Rosenstein and Giuseppe Banboscheck.

**AMEDEO BASSI****Triumphs on the Opening Night of the Chicago Opera Season. Warm Welcome Given the Eminent Tenor as Cavaradossi in "Tosca."**

"Amedeo Bassi, who has rejoined the forces of the company after a season's absence, appeared in the part of Cavaradossi and lifted the opening scenes to surprising heights of vocal art. A generation of incompetent interpreters of this part has accustomed the public to regard it as unimportant. Mr. Bassi rediscovered to us the fluent beauty of streaming melodies. He was in splendid voice and sang with such evident and contagious joy in the song itself that the public was moved to cordial response."—*Chicago Tribune*, Nov. 25.

"Amedeo Bassi made a welcome reappearance. Mr. Bassi is undoubtedly one of Mr. Campanini's most valuable tenors, he is possessed of remarkable versatility. And even the singer's voice seemed to have improved during the period which has elapsed since he left the company. As Cavaradossi he sang with excellent effect—so excellently indeed in the last act that, owing to the general enthusiasm evoked by his 'E lucevan le Stelle,' that number had to be repeated. It is well that Mr. Bassi has returned; the organization should never let him go."—*Chicago Record Herald*.

"Mr. Bassi, always recognized as a forceful and reliable tenor, returned to a warm welcome. Vocally he has not surpassed his efforts as Cavaradossi. His acting showed a versatility and a searching directness admirable to behold. The music is the music that the gods inspired for Italian tenors alone, and Mr. Bassi is of the faith. He is again welcome.

"Mr. Bassi's success was most pronounced during the third act. The bit of melody given by the tenor caught the fancy of the audience, and he was compelled to repeat it. It was the most spontaneous bit of applause during the performance."—*The Inter Ocean*.

"Amedeo Bassi, who made his re-entree in Chicago last evening in the role of the painter Cavaradossi, made a distinct hit.

"He has added considerable power and vigor to his interpretations, his voice sounds fresh and full, he sang with much warmth, and his aria in the last act was encored, so that he had to repeat it."—*Chicago Examiner*.

"Amedeo Bassi gave us the ideal of the Italian stage, sending out his voice with a beauty of tone that carried his meaning straight to the audience, winning for him an ovation in the last act that compelled him to repeat the aria, and playing the part with sympathetic appeal."—*The Chicago Post*.

"Amedeo Bassi found opportunity to claim the only recall of the evening.

"Amedeo Bassi as Cavaradossi was the real success of the evening. Since this artist's last appearance here he has greatly improved vocally; otherwise he carried the same sunny countenance and charm of manner which have won him many friends in Chicago audiences in the past. The audience last night was frankly glad to see him again and he rewarded its appreciation by giving an interesting interpretation of his part. It was twice necessary for him to step out of cast to recognize the applause tendered him—in the opening aria of the first act and again in the third act, when his delivery of the aria 'E lucevan le stelle' brought down such a storm of applause that a repetition was demanded, which was accorded with better vocal effect than had been the premier recital."—*The News*.

"Bassi has been spending the greater part of the past eighteen months at his home near Florence, on an estate which is reputed to have housed at one time the father of Amerigo Vespucci. The rest has done him an infinite amount of good, for he has returned with a voice which possesses all the charm and appealing vigor of youth. He was always a superb artist; and as the debonair, melodious Cavaradossi, he was the cause of much delight for the sheer beauty of his singing. His return is welcome. As the always dependable, thoroughly rouined, invariably artistic singer of Italian tenor roles he is unsurpassed, and the season will be much better for his presence."—*Chicago Journal*.

"The return of Amedeo Bassi in the position as dramatic Italian tenor is one which causes eminent satisfaction among music lovers, for he has certainly profited during his year's absence. His voice is full and fresh, and he goes into his work with evident enthusiasm."—*Chicago Examiner*.

"In Mr. Amedeo Bassi, we renewed a pleasant acquaintance; he has returned to us after a year's absence and delights us with his beautiful luscious voice. It is matter for praiseworthy comment that as Cavaradossi he does not force in order to give more tone."—*Chicago Abendpost*. (Translation.)

"The artistic success of the evening was, without doubt, that of Amedeo Bassi, who revealed himself as a Mario Cavaradossi full of charm and sentiment. His vocal gifts, in excellent condition, kept the public in an enthusiastic state of tension, in which the music of our great master appeared in its most radiant and fascinating beauty."—*Il Movimento*. (Translation.)

"The role of Cavaradossi was this time entrusted to Mr. Amedeo Bassi, who after a year's absence from Chicago, was able at once to strengthen the ties of his former popularity here. He has made a great advance as a singer. His high tones yesterday rang out with undiminished brilliance and the temperamental warmth added to his beautiful singing in the duet of the first act with Tosca, and in the aria of the last act, which he was forced to repeat, was wholly in keeping with the sentiment of the role. His gifts as an actor were more than sufficient for the development of his artistic intentions. All in all, Mr. Bassi must be counted as one of the chief attractions of the season."—*Staats Zeitung*. (Translation.)



## LEONCAVALLO CONDUCTS CHICAGO OPERA COMPANY IN "ZINGARI"

[Continued from page 37]

"Omphale," a favorite piece of Theodore Thomas's and five Hungarian dances by Brahms, arranged for the orchestra by Dvorak.

These numbers were given with facile style, technical finish and enthusiasm by the orchestra. Albin Steindel, a nephew of Bruno Steindel, the cellist, supplied the solo part to the Bruch concerto, displaying a fine tone, though small and as yet limited in power. He was well received and added an encore.

Mme. Schumann-Heink appeared as the principal soloist at a concert given by the Paulist Choristers, Father William J. Finn, director, at Orchestra Hall yesterday afternoon, for the benefit of St. Joseph's Hospital. She sang the "Agnus Dei," by Bizet, assisted by Ludwig Schmidt, violinist, and Father Finn at the organ, with stirring effect. In the "Stille Nacht," by Gruber, and "The Lord Is Mindful of His Own," by Mendelssohn, she also attained splendid results.

The choristers were heard to good advantage in a group of Christmas carols, singing with better balance than on their last public appearance. Gustave Huberdeau, the popular basso of the Chicago Grand Opera Company, was the other assisting artist. His numbers included "Noel," by Adam, and "Nazareth," by Gounod, both of which were given with excellent taste, so that he was obliged to add two encores. The proceeds amounted to more than \$3,000.

At the Studebaker Theater, Simon Buchhalter, pianist, and Rudolph Engberg, baritone, both resident Chicago artists, gave a joint recital. Mr. Buchhalter's playing was characteristic for straightforwardness and robust style rather than for imaginative or poetic beauties. Brahms's C Major Sonata, for piano, and several Preludes by Kreider and Kramer and the Etude by MacDowell gave him little scope for emotional feeling or poesy, but their technical difficulties and musical problems were encompassed with facility.

Mr. Engberg's contribution consisted of two groups of songs of which "Wie bist du Meine Königin," by Brahms; "Hear Ye Winds and Waves," by Handel; "November," by Tremisot, and "Le Plongeur,"

by Widor, found especial favor. The singer is possessed of a voice which is well trained in its lower and middle registers though it does not disclose much power in its higher compass. He sings with good taste, however, and his diction is clear. The second group comprised American songs. Sol Alberti was the able accompanist.

### Madrigal Club Opens Season

The Chicago Madrigal Club opened its thirteenth season at the Fine Arts Theater last Monday evening under the direction of D. A. Clippinger. The program comprised a number of Christmas songs and carols. The club continues its excellent work under the direction of Mr. Clippinger, singing with good tonal volume and precision. Two numbers by the male division of the chorus found especial favor.

Hugo Kortschak, the violinist, was the assisting artist. He was heard in a group of short pieces and Hungarian Airs by Ernst, creating considerable enthusiasm.

The ninth orchestral concert, under the direction of Martin Ballman, took place at the Lincoln Turner Hall last Sunday. The program contained Christmas music besides miscellaneous numbers. Ada von Gersdorf, contralto, was the soloist.

The Chicago Musical College announces the recent acquisition of Signor Ettore Ruffo to the vocal department of its faculty. Signor Ruffo is a noted teacher of voice and it is an achievement for this old institution to add his name to a roll of teachers which has included some of the world's greatest masters.

Signor Ettore Titta Ruffo is well known abroad as a composer of ability, a Tuscan by birth and a brother of Fosca, a remarkably brilliant poetess. He is also a brother of Titta Ruffo, who is to-day one of the most talked of artists now singing in opera in America, and, furthermore, he is heralded as Titta Ruffo's teacher and acknowledged by that singer as the one who had more to do with shaping his operatic career than any other person.

Because of the fact that many aspirants have sought to gain personal favor by claiming to be Titta Ruffo's teacher, the following letter from the great baritone should prove of interest: "In view of the fact that numerous vocal instructors have endeavored to claim the credit of having been my 'teacher' I desire to state emphatically that my brother Ettore is the one to whom practically all such distinction is due. I studied four months at the Santa Cecilia Conservatory in Rome under Signor Persichini and was told that I possessed neither voice nor musical talent. Afterward I received instruction from Signor Sparapini for two months and from Signor Casini for four months, but as this was not sufficient tuition for an operatic career I placed myself under the tutelage of my brother. I remained his faithful pupil for six years and am the living proof of his scientific method of voice production. All those asserting that they have been my 'teachers' and therefore responsible for my success arrogate to themselves false and mendacious prerogatives. Very sincerely yours, (Signed) TITTA RUFFO."

### Another Success for Hamlin

George Hamlin, the American tenor, made his initial appearance as *Pinkerton* in "Madama Butterfly" December 11 with the Chicago Grand Opera Company and scored another emphatic success. It was in this performance that Jane Osborn-Hannah so distinguished herself by her affecting acting and beautiful singing of *Butterfly*.

After the performance the announcement was made that Mr. Hamlin would be heard in the opera's English version, the other leading characters being Maggie Teyte and Clarence Whitehill.

The present year closes the thirty-eighth season of John J. Hattstaedt's musical activity in Chicago. At the present time there is no artist in Chicago whose reputation for musicianship and general standing is established more firmly than that of John J. Hattstaedt. As an educator his success has been remarkable, and the most conspicuous monument to his artistic endeavors is the great school he founded twenty-eight years ago—the American Conservatory of Music.

This institution is one of the largest in this country, with a faculty of distinguished American and European artists and a yearly attendance of two thousand students.

President Hattstaedt is ably assisted by his associate directors, Karleton Hackett and Adolf Weidig. MAURICE ROSENFIELD.

Mrs. Brown Robbins provided the program at the meeting of the Amateur Musical Club in Austin, Tex., on December 6.

# LUCIEN MURATORE

*The Greatest Living French Tenor*

ACHIEVES AN UNPRECEDENTED SUCCESS IN HIS CHICAGO DEBUT IN FAUST

Hailed by critics and public—as one of the best operatic artists on the American stage



Lucien Muratore, tenor, made his first appearance with the Chicago Grand Opera company last night in the name part of "Faust," and by sheer force of a rarely beautiful voice speedily converted the familiar melodies of Gounod's work into something new and vital. He is a notable addition to the forces of the organization, and his debut here was one of the sensations of the season.

He is an artist of the first rank. There is nobility to his singing, a fine, full-toned production of voice which has both virility and refinement, a not altogether usual combination in a tenor. When his voice is raised on high it has something of the ringing resonance of Ruffo's baritone. It has the power of the dramatic voice, and the ingratiating suavity of the lyric. Like every tenor who has ever sung the rôle, he makes occasional use of the falsetto, but it is a falsetto of a new type. It is so well concealed that after the garden scene a discussion approaching the acrimonious arose among several professional singers in the lobby as to whether or not it was a falsetto at all.

The "Salut Demeure" of the garden scene is the test song of this opera. Muratore sang it with radiant, entrancing beauty. At its end the audience arose and demanded a repetition. Even Conductor-Manager Cleofonte Campanini, who in his time has heard many singers, stood up and applauded until the signal to turn back was given.

There was more to Muratore's performance than good singing, fine and satisfying as it was. He has the power to project the mood of the opera into his voice and make it convincing. This is entirely a vocal feat, for he indulges but little in the windmill gesticulations which are called operatic acting by certain spectators. His costumes, patterned after paintings by Durer and Holbein, gave much pictorial value to his appearance.—*Daily Journal*, Dec. 17.

He brought the romance back into "Faust," the high spirit of youth seeking the realization of the ideal of love, not the mere carnal of twenty-one calling to the flesh. There is that within man that reverences the spiritual essence of love even though the flesh be frail, and this Muratore made us feel as he stood in the garden before the house of Marguerite.

His voice is rich in quality, of ample volume and capable of great variety of color. His singing of the aria was a fine example of the best in the vocal art of France, with the meaning given through the imaginative force of his conception and expressed by a tone ever responsive to the thought in his mind. It was so beautifully done that the audience demand an immediate repetition.

In every detail his performance was an expression of poetic ideals, not the roistering of impetuous youth, but the search for life in its nobler meaning. So his costuming was such a gentleman might garb himself in when on his travels, not to display the newest fashions, but to support his station fittingly. He is one more of these Frenchmen who have taught us something of the standards of their art to our admiration.—*Evening Post*, Dec. 17.

Quick to recognize a superlative artist, Chicago's opera lovers rendered to Lucien Muratore, the French tenor, who appeared last evening for the first time in this city in grand opera at the Auditorium, fulsome homage.

He rejuvenated the title rôle in Gounod's "Faust" in such a manner that the most jaded opera patron, the most ultra-modernist in music, must have appreciated the well-known melodies of this popular lyric drama.

Possessed of a voice which has not only great power, but musical quality, a style which is elegant and distinguished, a diction which is remarkably clear and a method highly artistic, such excerpts of the opera as the "Salut Demeure Chaste et Pure" (which had to be repeated) and other passages, became under his vocal mastery interpretative sections of the opera, for he has worked them out with that detail which a recital singer expends on single songs.

His singing was one of the most satisfying incidents of the present season and together with his histrionic ability Muratore made a pronounced success.

His costuming of the character, his domination of the scenes, even while not in action, and his manly appearance were all the sole topic of comment during the evening.—*Examiner*, Dec. 17.

Lucien Muratore won a personal triumph in his Chicago debut in "Faust" with the Chicago Grand Opera Company at the Auditorium Theatre last evening.

Muratore's voice showed a great range and was particularly effective on the higher tones. In the garden scene his Faust was ideally tender and few maidens, much less the delightful, girlish Marguerite of Alice Zepilli, could withstand such a sympathetic woer.—*Evening American*, Dec. 17.

Mr. Muratore's first and most conspicuous departure from tradition was to be observed in his costumes. That worn in the first act was copied from Albert Durer's painting. In the second he made up after the equally famous painting of Holbein. The costumes, perhaps, are no more to be admired than the garb usually affected by interpreters of the part, but they at least furnish material evidence of cerebration not often encountered among tenors.

Other evidence of the same commendable practice, less tangible but not less enjoyable, was developed as the performance progressed. Thus in the difficult first act Mr. Muratore sang with tone that was brilliant and vital. It is to be recorded as the first effort ever observed to accomplish a vocal definition of age and infirmity.

Thereafter his song unfolded new beauties at each moment and was built up to a climax of splendid eloquence in the delivery of the second act's famous aria. This number fully exposed Mr. Muratore's vocal resources, and they are worth cataloguing. The voice has great power, great capacity for variety, remarkable flexibility in contrasts of quality and volume, is even and full in every register.—*Daily Tribune*.

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Ole Theobaldi interpreted a fine program with a violin formerly the property of Ole Bull, in Canon City, Col., on November 3.

\* \* \*

Carrie Hicks is director of a new choral society recently formed in Spartanburg, S. C. The society is now preparing to take part in the Spring Festival of the South Atlantic States.

\* \* \*

Grand opera by a company composed entirely of Atlanta singers will become a reality in February when "Martha" will be presented with Mortimer Wilson conducting.

\* \* \*

Edith Aab, contralto, was the assisting artist in a recent recital with Vera Barstow, violinist, at Willimantic, Conn. Miss Aab was also soloist at the Elks Memorial in Norwich, Conn.

\* \* \*

Paderevski will be invited to come to Milwaukee for the celebration to be given by Milwaukee Poles in honor of the new auxiliary bishop of the archdiocese, Rt. Rev. Edward Kozlowski, on January 14.

\* \* \*

Ernest Renz, Milwaukee, director of the Männerchor Eintracht, orchestra manager of the Auditorium Symphony Orchestra and president of the Milwaukee Aschenbroedel Club, recently celebrated his fiftieth birthday anniversary.

\* \* \*

At the third free organ recital given in the Temple Israel of Harlem, New York, on the afternoon of December 21, Frank E. Ward, organist, interpreted works by Gluck, Faubles, Spicker, Boccherini, MacDowell, Loret, Bohm and Boellmann.

\* \* \*

Edward Baxter Perry, the blind pianist, recently delighted local music lovers in Janesville, Wis., with his playing, appearing under the auspices of the Apollo Club. Mr. Perry gave a concert at the Wisconsin State School for the Blind in that city.

\* \* \*

Edwin E. Wile, the new organist of St. Stephens Church, Providence, gave the second of a series of Advent organ recitals on December 14, playing Guilmant's "Lamentation," "Impromptu," by Parker, "Cantabile" by Franck and Dubois's "In Paradisum."

\* \* \*

Director Otto Singenberger presented the Milwaukee Liederkrantz to a capacity house in its first concert of this season. Assisting were Mrs. Norman Hoffman, pianist; Willy Jaffe, violinist, and Hugo Bach, cellist, all Milwaukee artists, who were heard in two trios.

\* \* \*

Frieda De Maas, of Boston, recently of Atlantic City choirs and active in the Crescendo Club there, was married to Nathan Greenberg, of Lewiston, Me., on December 3, Atlantic City. Mrs. Cohen was a pupil of Scharwenka and played in concerts in Berlin, Germany.

\* \* \*

Dena Caryll, mezzo-soprano, who recently left the concert stage to go into vaudeville, was well received by the audiences at the Majestic Theater, Milwaukee, during the week of December 15. Elsa Ruegger, the cellist, also appeared in a répertoire of classic offerings.

\* \* \*

Frederick R. Huber, organist and director of St. Patrick's Catholic Church, of Baltimore, assisted by Oscar H. Lehmann, tenor, gave a recital Christmas afternoon on the new organ recently installed in the reception hall of the Phipps Psychiatric Clinic of the Johns Hopkins Hospital.

\* \* \*

E. P. Mesthéné, flautist, and Burnet C. Tuthill, clarionist, will give a concert of chamber music for wind instruments for the third consecutive year at Carnegie Lyceum, New York, on January 25. They will be assisted by Alexander Rihm, pianist, and J. J. Kovarik, violinist.

\* \* \*

Mrs. Caroline Jantze-de Haas, soprano, was heard in her first recital in Washington, D. C., last week. She has a sympathetic voice, which she employs artistically. An appreciated feature was a group of songs by her husband, Louis De Haas. Mr. de Haas made an able accompanist.

\* \* \*

Mauder's "Song of Thanksgiving" aroused much interest at a concert given recently in the First Presbyterian Church

in Montgomery, Ala. The concert was given under the direction of Kate Boothe, organist; Virginia Dowell, soprano; Mrs. Joe Barker, alto, and Dr. Hamilton, tenor.

\* \* \*

Alexander von Skibinsky, an Atlanta violinist, has accepted an offer from the Alkhest Lyceum System to make a concert tour of the United States and Canada. He has signed a three-year contract and will tour with a company of musicians under the name of "The Festival Artists."

\* \* \*

A program of solo and ensemble numbers for violin, 'cello and piano was offered at the first formal musicale given by Evangeline Larry in her studio in Providence, R. I., on December 17. Miss Larry was assisted by Leon Van Vliet and Edith Gyllenberg, a pupil of Mme. Helen Hopekirk of Boston.

\* \* \*

Excellent work was done in the pupils' recitals of the Central State Normal School of Mount Pleasant, Mich., of which C. T. Grawn is president, on December 16 and 17. Piano and vocal specimens of teaching were given, the piano under the direction of Miss Wright and vocal under the guidance of William E. Rauch.

\* \* \*

The musical faculty of the Woman's College of Montgomery, Ala., gave a "Wagnerian Evening," recently at which excerpts from the composer's operas were given in solo, piano, voice, violin and 'cello forms. The playing of the "Magic Fire" music by Anthony Stankowitch was a revelation to many in the audience.

\* \* \*

Mrs. Ada E. Tucker recently gave a very interesting lecture-recital on the life and works of Mozart at the studio of Jane E. Williams, in Baltimore. Miss Williams and several of her pupils illustrated the lecture by the playing of Mozart's Fantaisie in C Major, overtures to the "Magic Flute" and "The Marriage of Figaro."

\* \* \*

Mrs. Adella French Parsons, who for twelve years presided at the organ of the First M. E. Church of Atlantic City, N. J., has resigned and Nathan Rheinhardt has been elected her successor. Ruby Cordery goes to the Central Methodist Church, Mr. Rheinhardt's former post. Both are active members of the Crescendo Club.

\* \* \*

Miss E. Grant von Tetzl is arranging to spend part of January, February and possibly March in Havana and Panama, where she will give a series of song recitals for which she has prepared ten different programs of thirty selections each, including some Neapolitan songs, which she sings in the original dialect and in costume.

\* \* \*

Verdi's "Manzoni Requiem" was the subject of the first analytical lecture of the series arranged by the Rhode Island Federation of Musical Clubs, given in Brown University, Providence, by Hans Schneider, on December 16. The lecturer sketched the life of the composer and played excerpts from the work by way of illustration.

\* \* \*

Notable among the events of the musical season in Kenosha, Wis., was the recent appearance of Mr. and Mrs. Herbert Butler, violin and piano. Mrs. Butler played two groups and accompanied the violinist in a commendable manner. Mr. Butler was best in the Mendelssohn Concerto and the Polonaise in A Major, by Wieniawski.

\* \* \*

Gustave Strube, professor of harmony and composition in the Peabody Conservatory of Baltimore, wrote the music for a Christmas carol, with text by Folger McKinsey, of the Baltimore Sun, which was sung by the combined choirs of the city and the United German Singers at the Community Christmas tree celebration in that city.

\* \* \*

The Park Presbyterian Church of Newark, N. J., gave a successful interpretation of J. H. Mauder's sacred cantata, "Bethlehem," on December 21. Dale F. Rees was director and Howard W. Cann organist. The soloists were Mrs. Lucille Elizabeth Pellet, soprano; George S. Tamlyn, tenor; William De Forrest Voorhees, baritone, and John E. Miller, bass.

\* \* \*

Handel's "Messiah" was ably presented by the chorus of the Western State Normal

and Kalamazoo Musical Society in Kalamazoo, Mich., on December 10. The soloists were Hildred Hanson-Hostetter, soprano; Della Sprague, contralto; John B. Miller, tenor, and Arthur Middleton, basso, with H. Glenn Henderson, pianist, and Fischer's Orchestra assisting.

\* \* \*

Myron W. Whitney and Marguerite Valentine, pianist, appeared in concert at the Hotel Ansley, Atlanta, Ga., December 10, under the auspices of the Young Women's Christian Association. Mr. Whitney's finest work was in the singing of the "Damnation of Faust" aria. Miss Valentine played selections from the works of Chopin, Grieg and Poldini.

\* \* \*

Dartmouth College has a very creditable student orchestra of thirty-two pieces, which gave a fine performance on December 9 in Hanover, N. H., of a program that included Waldteufel's "My Dream," Haydn's "Surprise Symphony," d'Ambrosio's "En Badinant," for strings, the "Thaïs" Meditation, played by Charles E. Griffith, and the Overture to Floot's "Stradella."

\* \* \*

Adams Buell, pianist, was received with marked favor in a recent Marquette Conservatory faculty recital, assisted by Louis La Valle, baritone, and Ruth Collingbourne, violinist. Mr. La Valle made his initial appearance as a member of the faculty, having been heard in Milwaukee previously with the Sheehan operatic forces. He pleased in two groups of songs for baritone.

\* \* \*

Arthur Goranson, a pupil of Samuel Thorstenberg, Jamestown Conservatory of Music, Jamestown, N. Y., appeared in a piano recital on December 12, in which a feature was his playing of Beethoven's C Minor Concerto, with the orchestra conducted by Mr. Thorstenberg. In addition to his studies and teaching Mr. Goranson is musical director of the Swedish Zion Mission Church.

\* \* \*

An intelligently selected program received pleasing treatment from the Kalamazoo Musical Society and the faculty of the Music Department of the Western State Normal School in Kalamazoo, Mich., on December 13. Those who contributed to its success were Hildred Hanson-Hostetter, Frances Leavens, Harper C. Maybee, H. Glenn Henderson, Margaret B. Cobb and Mrs. Harper C. Maybee.

\* \* \*

Earle La Ross, the young American pianist, on December 11 appeared in a recital at the Perkiomen, Pa., Seminary in a well-selected program. This was a re-engagement from last season and he was accorded an ovation at the close, being repeatedly recalled after the groups by Chopin and Schumann. His reading of the modern composers, Rachmaninoff, Tschaikowsky and Debussy, was particularly interesting.

\* \* \*

The first of a series of lecture-recitals by Edwine Behre, a member of the faculty of the Southern University of Music, was given recently before a large and appreciative Atlanta audience. Miss Behre's subject was "Program Music and the Piano." After the holidays Miss Behre is to give four lecture-recitals on "Chopin." Other lectures are to be given by Professor Allen, George Loehr and Professor Gerard-Thiers.

\* \* \*

Repeated recalls by a large and applauding audience at the Tuesday evening "Informal" of the Women's Philharmonic Society of New York, given in the home of the president, Amy Fay, recently, testified that the high standard of musical endeavor set by this society was maintained. The soloists who aided in this result were Marian Owen, soprano; Laura Tappan, cellist; Amy Fay, pianist, and Marie Carter, accompanist.

\* \* \*

The fund of the Orphans' Home at Cullman, Ala., was considerably enlarged as a result of a splendid concert given in Montgomery on December 10. The soloists were Mrs. G. H. Mills, contralto; Junius J. Pierce, baritone; Howard Foster, tenor; John Proctor Mills, basso-baritone. Mrs. P. J. Minderhout was accompanist for Mrs. Mills. Songs by Sobeski, Hoeck and Cadman were sung by the soloists for the first time in Montgomery.

\* \* \*

At an organ recital given in Grace Church, Providence, on December 6, Edward F. Johnston interpreted a program chiefly containing his own compositions. They were "Autumn," "Rhapsody," "Nocturne," "Midsummer Caprice," "Resurrection Morn" and "Evensong." Olive Russell, mezzo-soprano, with Mrs. George C. Arnold, at the piano, sang Liddle's "The Lord Is My Shepherd" and Brackett's "The Singing in God's Acre."

The second number of the all-star course given this season by the Lawrence Conservatory, of Appleton, Wis., was a joint recital by Luella Chilson-Ohrman, soprano, and Myrtle Elvyn, pianist. The soprano presented a group of English ballads in addition to several well received classical songs. The pianist stirred her audience to enthusiasm with her interpretations of such numbers as the Chopin Polonaise and the "Blue Danube" by Strauss.

\* \* \*

An artistic organ recital was given by G. Thompson Williams at Holbrook M. E. Church, Baltimore, on December 11. His program included works by Hainworth, Archer, MacDowell, Lemmens, Lemare, Dubois, Bach, Johnston and Smart. Mrs. William A. Groppel, contralto, sang "Ave Maria" by Widor with 'cello obbligato and a selection by Bartlett. Alfred Furthmaier, cellist, contributed a Nocturne, his own composition, and "Bagatelle," by Holter.

\* \* \*

In the current issue of the *Pacific Coast Musician*, a new monthly musical magazine, a two-column editorial is devoted to the subject of "Improvising" and quotes as its inspiration the extempore playing of Julian Pascal in a recent piano recital in Los Angeles. The editorial recalls the delightful art as practised by Bach, Beethoven, Mozart and others of the olden time, and observes that it is almost extinct at the present time but for such pianists as Pascal, who are trying to revive the old custom.

\* \* \*

James Potter Keough and Alice Killin, with their pupils, successfully interpreted a group of scenes from opera in costume in Pueblo, Col., on December 15-18. A large number of people braved a two-foot fall of snow to attend. Vocal numbers included songs from "Tosca," "Faust," "The Magic Flute" and "La Bohème," choral and orchestral finales from "I Pagliacci," "Trovatore" and "Rigoletto." Solo numbers were given by Beulah Ledwith, James Robertson, Esther Druva and Bessie Helen Davis.

\* \* \*

Before one of the largest audiences that has ever attended a similar service the memorial exercises of the Salt Lake Lodge of Elks were held in the Tabernacle December 7. The Tabernacle Choir of 400 members sang several numbers, among them "When Thou Comest to the Judgment," by Rossini, in which Lizzie Thomas Edwards sang the solo. J. J. McClellan was heard in organ solos, and the following soloists appeared: Mrs. Sarah L. Wood, contralto; James Moncar, tenor, and A. Clyde Crawford, baritone.

\* \* \*

At the second concert of the Montgomery, Ala., Music Course given on December 2, the "Pilgrim Girls" of Boston furnished a program consisting of songs, solos, trios, song-stories and an overture. The "Raymond Overture," by Thomas, was particularly pleasing to the audience. Those who took part in the program were Hannah Gove, violinist; Mara Conover, soprano and reader; Florence Hand, cellist and accompanist; Ruth Buzzell, second cornetist; Bessie Gardiner, second violin, and Grace Parker, trap drummer.

\* \* \*

The last organ recital of the series was given by Gene Ware, college organist and choirmaster of the Union Congregational Church, in Sayles Memorial Hall, Brown University, in Providence, on December 14, before an overflow audience. An octet of violins played by Frances Alexander, Virginia Anderson, Mrs. Vera Decker-Pond, Louise Bixby, Allan Potter, Harold Klindt, Frederick Wild and Frank Thurber proved an interesting feature. Dubois's "March of the Magi Kings" and "The Holy Night," by Buck, and other numbers in Christmas vein made up the program.

\* \* \*

Thomas Boston has been re-elected director of the Handel Choir, one of the newer Milwaukee choral organizations, which has come into prominence during its two years of existence. The officers were elected as follows: William C. Ahlhauser, president; Otto F. Groth, first vice-president; George Nuesse, second vice-president; Grace M. Dixon, recording secretary and treasurer; Anna Millman, financial secretary; William L. Pieplow, Dr. A. R. Grob, Robert Kahn, J. H. Sauer, Joseph E. Kuczynski, directors, and Mamie Schummel, librarian.

\* \* \*

In the fourth of the series of free concerts held in the Hillside Auditorium, Montclair, N. J., December 15, the chairman for the evening was Dr. J. A. Holland, who, beside presiding, supplied a group of violin numbers, accompanied by Mrs. Seeley, of New York. Audrey Launder, contralto, of Yonkers, sang an aria from "La Gioconda" with much feeling, and Mrs. A. W. Diller, of Montclair, exhibited a fine dramatic soprano voice in the "Ave Maria" by La Villa with violin obbligato and other numbers.

**"WHERE THEY ARE"**

Changes and additions to this schedule should reach the office of MUSICAL AMERICA not later than Friday of the week preceding the date of publication.

**Individuals**

- Alda, Mme.**—Minneapolis, Jan. 1.  
**Antosch, Albin.**—Brooklyn, Dec. 28; Hackensack, N. J., Jan. 24.  
**Aschenfelder, Louis.**—Memphis, week Oct. 28; New Orleans, week Jan. 4.  
**Barrére, George.**—Utica, Jan. 5; New York, Jan. 17 (Carnegie Hall); Lawrenceville, N. J., Jan. 17; New York, Jan. 19; Brooklyn, Jan. 24; New York, Jan. 25; Yonkers, N. Y., Jan. 27; New York, Feb. 4; Middlebury, Conn., Feb. 5; Bridgeport, Conn., Feb. 11; Hartford, Feb. 15; New York, Feb. 16; Pittsfield, Mass., Mar. 2.  
**Barrows, Harriett Eudora.**—Providence, R. I., Jan. 7.  
**Bauer, Harold.**—Boston, Dec. 28.  
**Beddoe, Mabel.**—Toronto, Can., Dec. 30; Swarthmore, Pa., Jan. 24.  
**Brandegee, Hildegard.**—Winchester, Mass., Jan. 15; Amsterdam, N. Y., Jan. 22; Hartford, Conn., Feb. 9; Somerville, Mass., Feb. 10.  
**Carreno, Mme.**—Soloist Philharmonic Orchestra, Carnegie Hall, New York, Jan. 9.  
**Cheatham, Kitty.**—New York City (Lyceum Theatre), Jan. 29; Philadelphia (Symphony Orchestra), Jan. 31; New York (Lyceum Theatre), Jan. 5; New Rochelle, Jan. 10; Baltimore, Jan. 15; New York (Philharmonic), Carnegie Hall, Jan. 24; Sedalia, Mo., Jan. 30.  
**Collier, Bessie Bell.**—Boston, Jan. 5.  
**Connell, Horatio.**—Buffalo, Jan. 8; Philadelphia, Jan. 9, 10; Bryn Mawr, Pa., Jan. 17; Philadelphia, Jan. 22.  
**Culp, Julia.**—New York Recital (Carnegie Hall), Jan. 5; Buffalo, Jan. 6; Fitchburg, Mass., Jan. 8; Boston, Jan. 9; Chicago, Jan. 11 and 13; Oberlin, O., Jan. 14; Wheeling, W. Va., Jan. 15; New York, Jan. 17; Carnegie Hall, New York, Jan. 20; Hartford, Conn., Jan. 22; Brooklyn, Jan. 24; Boston, Jan. 25. New York (Philharmonic), Jan. 29 and 30.  
**Dadmun, Royal.**—Newark, Feb. 20; tour Middle West, Feb. 22.  
**Davidson, Rebecca.**—Fremont, Jan. 6; New York, Jan. 11; Aeolian Hall, New York, Jan. 12; New York, Feb. 1; Paterson, Feb. 4; Greensburg, Pa., Feb. 5.  
**Downing, Geo. H.**—Springfield, Mass., Dec. 30.  
**Dunham, Edna.**—New York, Aeolian Hall, Jan. 4; Philadelphia, Jan. 7; Clarksburg, Va., Jan. 13; Philadelphia, Jan. 22; Carnegie Hall, N. Y., Jan. 24; New York, Feb. 22.  
**Eaton, Jessie Donner.**—Manchester, Conn., Jan. 12; Boston, Jan. 13.  
**Eldridge, Alice.**—Boston Recital, Jan. 1; Boston, Jan. 5; Boston, Jan. 14; Brockton, Mass., Jan. 16; Somerville, Jan. 26.  
**Flesch, Carl.**—Chicago, Jan. 9 and 10; Milwaukee, Jan. 12; St. Paul, Jan. 13; Des Moines, Jan. 14; Cedar Falls, Ia., Jan. 16; Chicago, Jan. 18.  
**Fulton, Zoe.**—Detroit, Jan. 17.  
**Gannon, Rose Lutiger.**—Chicago, Dec. 29 and Jan. 2.  
**Gluck, Alma.**—Carnegie Hall, New York, Jan. 6.  
**Godowsky, Leopold.**—Aeolian Hall, New York, Jan. 7.  
**Gerardy, Jean.**—Chicago, Dec. 27; New York, Aeolian Hall, Jan. 7.  
**Granville, Charles N.**—Flushing, L. I., Jan. 6; New York City, Jan. 8; Long Island City, Jan. 15; Jersey City, Jan. 23.  
**Gunn, Kathryn Platt.**—Brooklyn, Jan. 8; Brooklyn, Jan. 11; Walden, N. Y., Jan. 14; Orange, N. J., Jan. 23; New York, Jan. 26; Brooklyn, Jan. 25.  
**Gurowitsch, Sara.**—Philadelphia, Jan. 9.  
**Harris, George, Jr.**—Boston, Jan. 12.  
**Henry, Harold.**—Chicago, Jan. 4.  
**Herdien, Mabel Sharp.**—Chicago, Dec. 29 and Jan. 2.  
**Hinshaw, William.**—New York, Dec. 28; Williamsport, Pa., Jan. 8; New York (Hippodrome), Jan. 25; Erie, Pa., Jan. 27.  
**Hissem-De Moss, Mary.**—Utica, Jan. 5; Cincinnati, Jan. 28; Cleveland, Feb. 19;

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FIRST CONCERT-MASTER  
BERLIN  
PHILHARMONIC ORCHESTRA

Adrian, Mich., Feb. 20; Crawfordsville, Ind., Mar. 24.

**Hunt, Helen Allen.**—Waltham, Mass., Jan. 15; Lynn, Mass., Jan. 20.

**Hunting, Oscar.**—Malden, Dec. 28; South Weymouth, Mass., Dec. 31.

**Jacobs, Max.**—Long Branch, N. J., Dec. 27.

**Jomelli, Jeanne.**—Carnegie Hall, New York, Dec. 28.

**Kerns, Grace.**—Brooklyn, Oct. 28; Montclair, Jan. 9; Lowell, Jan. 27.

**Knight, Josephine.**—Fitchburg, Mass., Jan. 15.

**LaRoss, Earle.**—Carnegie Hall, New York, Jan. 25; Easton, Pa., Jan. 29; Reading, Pa., Feb. 4.

**Leginska, Ethel.**—Toronto, Jan. 6.

**Mannes, David and Clara.**—New York, Jan. 6 (Princess Theatre).

**McCue, Beatrice.**—Buffalo, Jan. 15; Winter Park, Fla., Feb. 11; De Land, Fla., Feb. 12.

**Middleton, Arthur.**—Chicago, Jan. 2.

**Miller, Reed.**—Chicago, Dec. 29; Chicago, Jan. 2; Utica, Jan. 5; Buffalo, Jan. 8; Toronto, Feb. 2, 3, 4; Hamilton, Ont., Feb. 11; St. Louis, Feb. 13.

**Miller, Mr. and Mrs. Reed.**—St. Louis, Feb. 13.

**Miller, Christine.**—New York (Carnegie Hall), Dec. 26 and 27; Utica, N. Y., Jan. 6; Cambridge, Mass. (Harvard), Jan. 8; Cambridge, Mass. (Radcliffe), Jan. 9; New Haven, (Yale), Jan. 12; New Haven, Jan. 13; Middleton, Conn., Jan. 14; Princeton, N. J. (University), Jan. 16; St. Louis, Mo., Feb. 3; Iowa City, Ia., Feb. 5; Waterloo, Ia., Feb. 6; Worcester, Mass. (Boston Symphony), Feb. 10; Dobbs Ferry, N. Y., Feb. 12; Hollidaysburg, Pa., Feb. 14.

**Pagdin, Wm. H.**—Boston, Dec. 22; Worcester, Dec. 26; Halifax, N. S., Jan. 27.

**Patterson, E. Eleanor.**—Yonkers, N. Y., Dec. 30.

**Potter, Mildred.**—Olean, Jan. 1; Kansas City, Jan. 6; Montclair, Jan. 9; Whitman, Mass., Jan. 28.

**Purdy, Constance.**—Washington, Dec. 29; New York, Jan. 24; Boston, Jan. 28; Chicago, Feb. 8.

**Rogers, Francis.**—New York, Jan. 1, 2, 6; Cincinnati, Jan. 12; New London, Conn., Jan. 22; Boston, Jan. 27.

**Seydel, Irma.**—Somerville, Mass., Jan. 14, 15; Boston, Feb. 2; Quebec, Feb. 6; Melrose, Feb. 12.

**Simmons, William.**—New York City, Jan. 1; Brooklyn, N. Y., Feb. 19.

**Slezak, Leo.**—Utica, N. Y., Jan. 6.

**Smith, Ethelynde.**—Exeter, N. H., Jan. 6; Melrose Highlands, Mass., Jan. 7; Chicago, Jan. 12; Cape Girardeau, Mo., Jan. 13; Milwaukee, Jan. 15.

**Sorrentino, Umberto.**—Cleveland, Dec. 28; Springfield, Jan. 5.

**Sundelius, Mme. Marie.**—Springfield, Mass., Dec. 30; New York (Aeolian Hall), Feb. 3; Cambridge, Mass., Feb. 24, 25; New York, Mar. 3, 13, 14, 26.

**Szumowska, Mme. Antoinette.**—Boston (Simmons College), Jan. 9 and Feb. 27; Harrisburg, Pa., Feb. 3.

**Thal, Della.**—Sioux City, Ia., Dec. 27; Chicago, Jan. 15; Monmouth, Ill., Jan. 22.

**Thompson, Edith.**—Salem, Mass., Jan. 13.

**Thornton, Rosalie.**—Chicago, Jan. 11.

**Townsend, Stephen S.**—Boston, Jan. 11.

**Webster, Carl.**—Newton, Mass., Dec. 31; Manchester, N. H., Jan. 15.

**Wheeler, William.**—Syracuse, N. Y., Dec. 29.

**Wells, John Barnes.**—Evanston, Ill., Jan. 7; Dayton, O., Jan. 15; Cleveland, Jan. 16; New York, Jan. 29; New York, Feb. 2.

**Wiesike, Lillian.**—Troy, N. Y., Jan. 14; Amsterdam, N. Y., Jan. 15; Boston, Jan. 18; Indianapolis, Jan. 26; Cleveland, Feb. 1; St. Louis, Feb. 7, 8; Evanston, Ill., Feb. 10; New York (Aeolian Hall), Feb. 19.

**Williams, Evan.**—Philadelphia, Dec. 29; New York, Jan. 3; Pittsfield, Mass., Jan. 9; Brockton, Mass., Jan. 13.

**Young, John.**—Philadelphia, Jan. 5; New York, Jan. 8; Pleasantville, N. Y., Jan. 12; Mt. Kisco, N. Y., Jan. 13; Andover, Mass., Jan. 16; Akron, Jan. 19; Cleveland, Jan. 20; Sharon, Jan. 21; Pittsburgh, Pa., Jan. 22; McKeesport, Pa., Jan. 23; Donora, Pa., Jan. 24.

**Ysaye, Eugen.**—Minneapolis, Jan. 2; New York (Aeolian Hall), Jan. 7.

**Orchestras, Quartets, Chorus, Etc.**

**Adamowski Trio.**—Schenectady, N. Y., Jan. 12; Syracuse, N. Y., Jan. 13.

**Boston Symphony Orchestra.**—Carnegie Hall, New York, Jan. 9, 10 (Mme. Carreno, soloist).

**Chicago Symphony Orchestra.**—Chicago, Dec. 27; Milwaukee, Jan. 5, 9, 10, 19; Madison, Wis., Jan. 20.

**Downer-Eaton Trio.**—Boston, Jan. 13.

**Fionzaley Quartet.**—Toledo, Jan. 8.

**Gamble Concert Party.**—Sharon, Pa., Dec. 29, 30 and 31.

**Kneisel Quartet.**—New York, Jan. 4; Boston, Jan. 6; Princeton, N. J., Jan. 9; Flushing, N. Y., Jan. 14; Philadelphia, Jan. 15; New York, Jan. 18; Cooper Union, New York,

Jan. 19; New Haven, Conn., Jan. 21; Brooklyn, N. Y., Jan. 22; Aeolian Hall, New York, Feb. 10; Aeolian Hall, New York, Jan. 18.

**Longy New York Modern Chamber Mus. Soc.**—Aeolian Hall, New York, Jan. 10, Feb. 21 and Mar. 21.

**Minneapolis Symphony Orchestra.**—Aeolian Hall, New York, Jan. 2, 16.

**New York Philharmonic Orchestra.**—Carnegie Hall, New York, Jan. 2, 4, 11; Princeton, N. J., Jan. 12; Carnegie Hall, Jan. 15, 16.

**New York Symphony Orchestra.**—Aeolian Hall, New York, Jan. 4.

**Oratorio Society of New York.**—Carnegie Hall, New York, Dec. 27.

**Philadelphia Orchestra.**—Philadelphia, Dec. 31; Atlantic City, N. J., Jan. 5; Wilmington, Del., Jan. 13; Philadelphia, Jan. 14; Reading, Pa., Feb. 4.

**Russian Symphony Orchestra.**—Aeolian Hall, New York, Jan. 6 and Feb. 17.

**San Francisco Symphony Orchestra.**—San Francisco, Cal., Jan. 23, Feb. 6, 20, Mar. 13.

**St. Louis Symphony Orchestra.**—Jacksonville, Ill., Dec. 29; Springfield, Ill., Dec. 30; Bloomington, Ill., Dec. 31; Peoria, Ill., Jan. 1; Galesburg, Ill., Jan. 2; Burlington, Ia., Jan. 3; St. Louis, Jan. 9, 10, 13, 14, 20 and 21.

**St. Paul Symphony Orchestra.**—St. Paul, Dec. 28, 31; Jan. 4, 11, 13, 18, 25, 27; Mankato, Jan. 15; New Ulm, Jan. 16.

**Zoellner Quartet.**—Brooklyn, Dec. 29; Boston, Jan. 2; New York, Jan. 5 and 7; Springfield, Ill., Jan. 11; Abilene, Kan., Jan. 12; Atchison, Kan., Jan. 13; Holton, Kan., Jan. 14; Lawrence, Kan., Jan. 15; Coffeyville, Kan., Jan. 16.

**SCORE IN JOINT RECITAL**

Clarence Whitehill and Arthur Hadley  
Win San Francisco's Favor

SAN FRANCISCO, Dec. 15.—One of the most enjoyable concerts of the season was the joint recital given by Clarence Whitehill of the Chicago Opera Company and Arthur Hadley, solo violoncellist of the San Francisco Orchestra, assisted by Mrs. Robert Moore Hughes at the piano. The beautiful Colonial Ballroom of the Hotel St. Francis was well filled with an appreciative audience of musical and prominent society people of San Francisco.

Mr. Whitehill is exceedingly successful in the art of recital work. His superb magnetism indeed marks him out for triumphs in the larger realms of opera; but he has subtle depths which the stage will hardly allow him to develop.

Mr. Hadley is a genuine artist of the cello. He proved this by his playing of the adagio from the F Major Sonata of Porpora. The Faure "Elegie" gave him an opportunity to bring out the rich, sympathetic tones of the instrument. The "Rhapsodie Hongroise" of David Popper proved brilliant and delightful. The Hue "Air," wonderfully sinuous in its melodic curve, also proved charming.

Mrs. Robert Moore Hughes as accompanist displayed gratifying qualities.

Above,  
Clarence Whitehill.  
Below,  
Arthur Hadley.

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Mrs. Robert Moore Hughes as accompanist displayed gratifying qualities.

# HEINRICH GEBHARD

## Pianist

### IN RECITAL

#### Press Comments:

BOSTON HERALD, DECEMBER 9, 1913

Mr. Gebhard's talent is well rounded. His touch is varied and, whatever be the degree of dynamic force exerted, it is beautiful. He can be lyrically poetic and he has strength. His brilliance has warmth; it is not mere glitter. His phrasing is musical. d'Indy's Poeme des Montagnes, with its varying moods, its impressionistic suggestions of mist, trees, grotesque dances and the ever-recurring theme of the beloved one, evidently made a strong appeal to Mr. Gebhard. He played it beautifully as far as lucidity, proportion, tone, rhythm, mechanical perfection were concerned, with fine color and nuances, and in a romantic spirit. He imparted to Schumann's Grille a becoming whimsicality and in Traumeswirren displayed exquisite delicacy and fleetness. Mr. Gebhard, too, is not of those who seek to enoble Chopin by putting a thundering speech into his mouth. He accepts him, as he was, a poet, who chose the piano for the expression of his thoughts, hectic or serene, confident or hopeless, and in the expression regarded always ideal beauty and found new forms of it.

BOSTON EVENING TRANSCRIPT, DECEMBER 9, 1913

He is an artist of great achievement. In the Bach Italian Concerto he played the notes firmly and justly, a procedure which deserves special comment whenever it occurs in these days. Beyond this, he made Bach, as we moderns have created him in our own image, an emotional poet. The joy of life that sings in his dance tunes, the gentle pensiveness in the slow movement, even a bit of delirium in the finale, Mr. Gebhard revealed to modern ears. The extraordinarily interesting d'Indy suite entitled "Poeme des Montagnes," opus 15, followed the Bach concerto. Whether a second hearing would make this work sound as delightful, is not easy to say. Certainly study of the piece on the engraved page would yield immense pleasure. At all events the first hearing was delightful. Technically, Mr. Gebhard was always a delight. The long runs of the Chopin etude were beautiful curved lines, true in every section and designed perfectly for their part in the picture. Without any appearance of

# BRILLIANT CONCERT WEEK IN BOSTON

**Noted Names on List of Recitalists**  
—Dr. Muck Plays Rachmaninoff Symphony

Bureau of Musical America,  
No. 120 Boylston Street,  
Boston, December 22, 1913.

MORE than ordinary interest attached to the joint appearance of Marie Rappold, soprano, and Eleonor Spencer, pianist, in Symphony Hall, on the afternoon of the 14th. The art of Mme. Rappold is well known, and on this occasion she sang as well, probably, as she had ever sung in this city. Mme. Rappold's art is one of commanding qualities, but she has not always been such a mistress of nuance and proportion in interpretation as she showed herself to be on this occasion. Miss Spencer sat down at a lone grand piano in the vastness of Symphony Hall, before a Sunday afternoon audience not too intent on serious things, and played Schumann, Mendelssohn and Liszt—all well-known compositions, such as the "Variations Serieuses"—so well that she brought repeated demonstrations of approval.

That evening, at the Boston Opera House, Mary Garden sang in concert with other artists. Miss Garden sang the aria of *Marguerite*, from the prison scene of Boito's "Mefistofele"; the music of *Mimi* from the last scene of "La Bohème," and various songs, among them Strauss's "Zueignung," in an unrecognizable state. She felt well, evidently. She was positively kittenish on the stage. What is as much to the point, she sang the music of *Mimi* better than well. The audience greatly appreciated her effort, but the theater was not filled.

On the afternoon of December 15 Harold Henry, the Chicago pianist, made his Boston débüt. He played an extensive program, to which Bach and Busoni, Rameau and Godowsky, Scarlatti, Brahms, Chopin, MacDowell, Ravel, Cyril Scott, Alkan, Liszt, Wagner and Liszt were contributors. Mr. Henry has played much for a man so early in his career. He should play much more, since performance and reflection are the two great factors in the development of an artist. He was cordially applauded.

The concert given by the American String Quartet, Gertrude Marshall, Ruth Stickney, Adelina Packard, Mrs. Susan Lord Brandenberger, assisted by Huymann Buitenkamp, pianist, consisted in the performance of the Schumann Quartet, op. 49, No. 1; Concerto, for violin and viola, with piano accompaniment, by Mozart, and two movements for strings from Franck's String Quartet. The American Quartet has enjoyed the inestimable advantage of working under the personal direction of Charles Loeffler. Its performances are distinguished by a high degree of finish, refinement and enthusiasm. The music by Schumann and Franck calls especially for such qualities. The concerto by Mozart, with cadenzas by Loeffler, did not make a profound impression, although some beautiful pages were much enjoyed.

#### Teyte-Schindler Recital

A recital of unusual importance was that of modern songs given by Maggie Teyte and Kurt Schindler on the afternoon of the 18th in Jordan Hall. Miss Teyte and Mr. Schindler had arranged a program consisting entirely of "modern" songs, principally, by Debussy, Hélie, Chabrier, Moussorgsky, Stravinsky, Zadornai and Kurt Schindler. With scarcely an exception the

songs were of engrossing interest. Miss Teyte sang in four languages and in all of them excelled. It did not matter what the nature of the text, she was the song, for the moment gay or melancholy, sensuous, romantic, ingenuous in the arch expression of sentiment, exalted in Stravinsky's song. She was wonderfully well assisted by Mr. Schindler.

Finally, with the Symphony concert came the last of the brilliant concerts of last week. Rachmaninoff's Second Symphony, a concerto for harp and flute by Mozart, and Mendelssohn's overture, "Calm Sea and Prosperous Voyage," made the program. Rachmaninoff's Symphony has been popular here since Mr. Fiedler introduced it. It is an extraordinarily conservative work for today. Whether it was malice aforethought that made Dr. Muck put this music and the music of the amiable Mendelssohn side by side is an open question. But no more

fitting modern parallel of Mendelssohn's relation to his times could be furnished than this symphony. It, too, is written with astonishing skill and facility and musical flow. The work has the symphonic breath. It also has a Slavic coloring, although this is a civilized Russian. The work is very extended. It is perhaps overloaded with detail, yet its emotional power is driving. The sensuous themes, the rhythmic effects and the many admirable effects of orchestration go to make an appealing and worthy composition; but this is a first-class composition of the second rank, rather than an epoch-making work.

The concerto for flute and harp was well played by Messrs. Marquarre, flutist, and Holy, harpist, of the orchestra. It is for a time entertaining. It then becomes tedious. Dr. Muck made the most of Mendelssohn's familiar overture.

This evening the Handel and Haydn So-

ciet gave its 128th performance of Handel's "Messiah" in Symphony Hall. These annual performances are among the significant events of each season in Boston. The concert invariably brings a sold out house and the standard of the performances never flags. Mr. Mollenhauer obtains from material that is by no means always polished astonishingly clean and musically performances.

The soloists were led, in a sense, by William Heck's beautiful singing. His voice is not over large, but very beautiful and well employed. Miss Kerns sang more and more emotionally as she warmed to her work. A voice of uncommonly good range and timbre is hers. Adelaide Griggs again showed her experience and knowledge of routine. Mr. Downing was inclined to explosive attacks and appeared to have little imagination, although the quality of his voice is good.

OLIN DOWNES.

## CORDELIA LEE IN THE NORTH-WEST

### American Violinist Wins Favor as Soloist with the Seattle Orchestra

SEATTLE, WASH., Dec. 13.—With Cordelia Lee, the young American violinist, as soloist, the second concert of the Seattle Philharmonic Orchestra, John M. Spargur, conductor, last Wednesday evening proved one of the most brilliant musical events of the season thus far.

The program began with Mendelssohn's overture, "Fingal's Cave," which was well given and showed the orchestra in its best form. Mr. Spargur continues to bring out new results with each concert. Although the brass section is still weak the string and woodwind sections are everything that could be desired. The Schubert "Unfinished" Symphony received a beautiful reading. Wagner's "Siegfried Idyl" and Saint-Saëns's "Henry VIII" Suite were the remaining numbers making up the orchestra's share of the program.

Miss Lee won instant favor with her audience both through the mastery of her art and the charm of her appearance. Her numbers with orchestral accompaniment were the Vieuxtemps D Major Concerto and Wieniawski's "Souvenir de Moscow." Her playing of the former was that of an artist of the highest order, showing her to possess a fine technical equipment, pure intonation, poise and much delicacy of feeling. After many recalls Miss Lee played a charming "Serenade" by Arensky and was obliged to repeat the finale of the Wieniawski number.

Prior to her trip to the coast Miss Lee



Cordelia Lee from a Snapshot Made in Seattle

played two recital engagements in Greensborough and Durham, N. C., meeting on each occasion with unqualified success.

C. P.

### CAROLS FOR YOUNG PEOPLE

#### Hyde Choir Aids Walter Damrosch in Christmas Program

Walter Damrosch offered a treat to the young music-lovers who attend the "Symphony Concerts for Young People" on Saturday afternoon, December 20, when the program was largely devoted to Christmas music.

In the scheme which the much-admired conductor has mapped out for his series this year there were played as illustrative of the capabilities of the violoncello and French horn the Andante from Tchaikovsky's Fifth Symphony, a short excerpt from the Beethoven's C Minor, a section from Massenet's "Les Errantes" and the "Freischütz" Overture of Carl Maria von Weber. Mr. Damrosch spoke in his usual felicitous manner and he had the cooperation in his illustrations of Jacques Renard, the solo 'cellist of the orchestra.

The Christmas music consisted of three groups of carols, German, French and English. These were sung by the choir of St.

Bartholomew's Church, New York, under the baton of Arthur Hyde. The singing proved Mr. Hyde not only an excellent drill-master, but also a conductor of taste and artistic ability. The German carols included some arrangements by Max Reger and Riedel and songs by Praetorius, but the most admired were the French pieces, Gavaert's wonderful "Chanson Joyeuse de Noel," his "Slumber of the Christ Child" and a musette, "Shepherds That Roam." Dykes and de Pearsall figured among the English carol composers. A capacity audience was enthusiastic over the beautiful music presented.

A. W. K.

### OPERA SCENES IN CONCERT

#### Unique Sunday Night Program at the Century

Amalgamation and combination having brought about big business in commercial and manufacturing spheres, the Century Opera Company essayed it this week in its Sunday evening musical ministrations in the form of concertized opera. The result was big business but attended by some unhappy vocal achievements.

Three scenes from operas were given. The first was the prison scene from Verdi's "Il Trovatore," sung by Beatrice La Palme as Leonore, Jayne Herbert as Azucena, Walter Wheatley as Manrico, and Morton Adkins as Count di Luna. Miss La Palme's singing was worthy of commendation. Her voice, a supple, plastic, thoroughly trained organ, was used with a discreet significance that displayed an admirable approach to real art. Her entire part of the scene was invested with a personal charm that completely won the audience and warranted the need of reward conveyed in the applause given her.

The bridal scene from "Lohengrin" was well sung by Lois Ewell as Elsa and Morgan Kingston as Lohengrin and the whole of the third act of "Tales of Hoffmann" was presented by John Bardsley, Ivy Scott, Jayne Herbert, Morton Adkins, William Schuster, Frank Phillips and Florence Coughlan representing the rôles of Hoffmann, Antonia, Nicklausse, Dr. Miracle, Crespel, Frans and the Mother respectively.

A novelty was presented in the performance of a Suite from Richard Strauss's "Der Rosenkavalier" by the orchestra. The suite comprised the tuneful selections from the Strauss opera and was received with enthusiasm. The hymn and march from "Aida" at the opening of the concert and the "Ride of the Valkyries" comprised the remainder of the orchestral offerings. Three conductors appeared during the course of the evening, Szendrei, Nicosia and Pasternack.

#### Notable Trio in One Program

At Carnegie Hall Wednesday afternoon, January 7, Ysaye, Godowsky and Gerardy will appear together in a Beethoven program as follows:

Sonata in A Major, Beethoven, MM. Godowsky and Gerardy; Kreutzer Sonata in A Major, Beethoven, MM. Ysaye and Godowsky; Trio in C Minor, Beethoven, MM. Ysaye, Godowsky and Gerardy.

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